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MUSICAL MEMORIES  
OF  
HARTFORD



MUSICAL MEMORIES  
OF  
HARTFORD



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FRANCES HALL JOHNSON

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7/27/98

WITH TRUE AFFECTION  
I DEDICATE THIS BOOK

*to all my pupils*

WHO FOR MANY YEARS HAVE PASSED  
IN AND OUT OF MY STUDIO DOOR.

I WOULD LIKE THEM TO  
FEEL THAT EVEN A LITTLE  
KNOWLEDGE OF MUSIC  
HAS ENRICHED  
THEIR LIVES.



Gift

121881

*All music is what awakes from you,  
when you are reminded by the instru-  
ments. It is not the violins and the cornets  
— it is not the oboe nor the beating  
drums, nor the notes of the baritone  
singer singing his sweet romanza — nor  
those of the men's chorus, nor those of  
the women's chorus. It is nearer  
and farther than they.*

---

WALT WHITMAN

A FOREWORD! Hartford! With its fifty years and more of musical history, which it would be impossible to relate in full. Where begin, where end!

At first it was my intention to write only of what was within memory, with the hope that to those who are living, many pleasant events, long since forgotten, would be recalled. Then the past, with its traditions became fascinating, and I found myself dipping into the far past — the beginnings of music in Hartford. This led to encouragement that possibly the next generation would find interest in reading about the musical events that had come within the lifetime of this generation.

It has been my idea not only to tell about Hartford's musicians of note and what they accomplished, but also as far as was practical to speak of the opportunities we have had in listening to artists and the fine music brought to us. The accounts naturally were obliged to be fragmentary.

As a small contribution to my much beloved city of Hartford, I have gladly gathered together these facts about the friends and musicians who made the days of progress possible. To all those who have helped — and many have been called upon to clear fading memories, supply old programmes, answer many questions and give kindly criticism — my deep gratitude is felt and warmest thanks are given.

I am greatly indebted to Professor Waldo Selden Pratt and to Mr. John Spencer Camp for musical facts and for giving to me material with which to build — as well as encouragement all along the way.

F. H. J.

Easter Day  
1931





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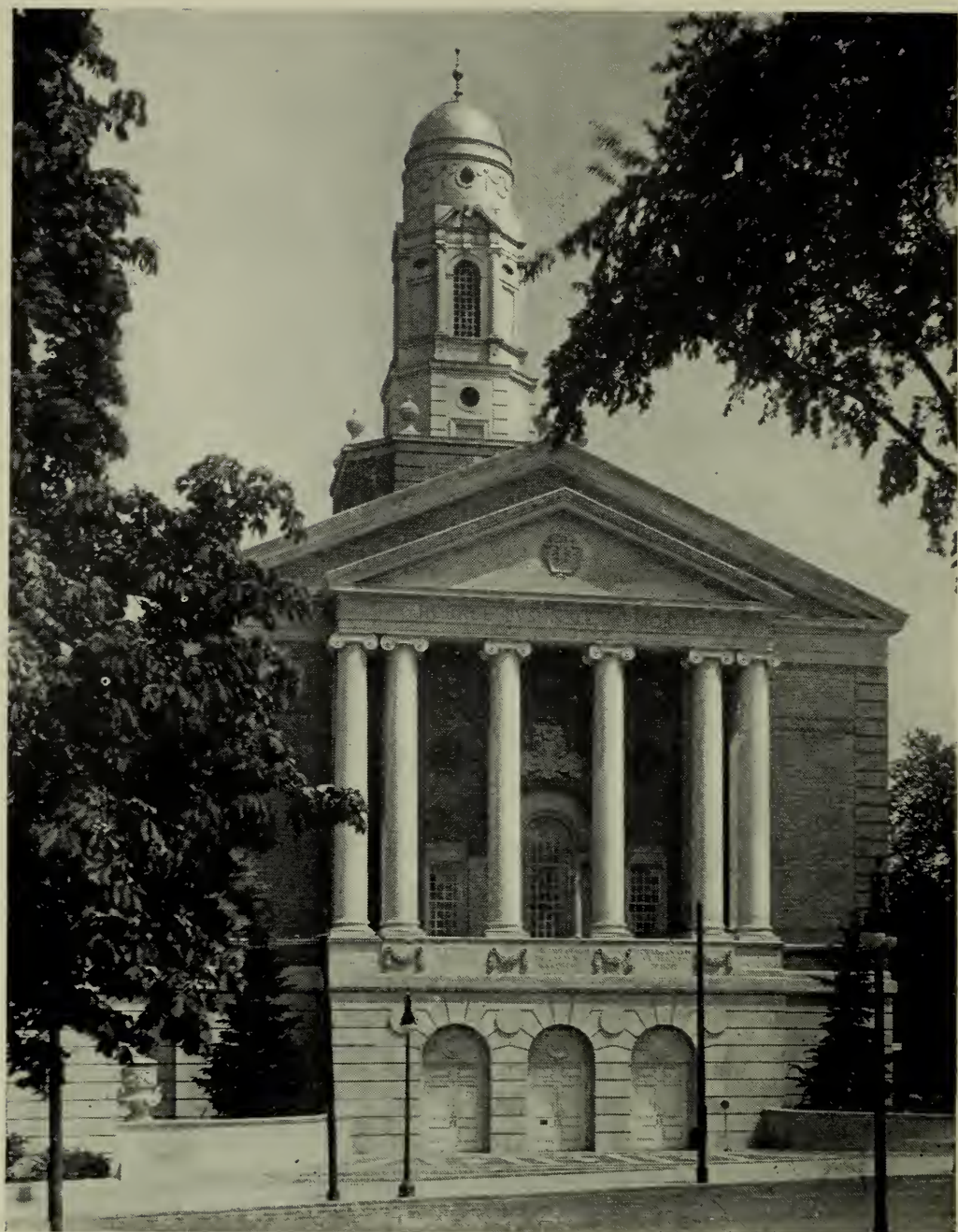
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## PART I







HORACE BUSHNELL MEMORIAL HALL

I

DUDLEY BUCK

*"Time is the greatest of magicians  
and there is no art that works such  
transformations as the flight of years."*

FROM DR. BUSHNELL'S CENTENARY, 1902

AS WE MET that eventful evening January 13, 1930 in the great Horace Bushnell Memorial Hall for the first time, our hearts aglow with the beauty and interest of the scene, we were all united in the bonds of veneration for a great man — great in character and intellect — and overcome by the modesty and gracefulness of the donors, whose hospitality exceeded anything ever known in the history of Hartford.

There we were sitting in the midst of harmonious beauty, astonished at our own good fortune, filled to the brim with civic pride — realizing that Hartford was a better place than ever in which to live, and that there would never be an event in our day and generation of such momentous musical memory.

At this dedication the idea came to mind that some tracing of the musical life of Hartford be undertaken, since this Memorial Hall will naturally — indeed already has — become a musical center more commanding than has ever before been possible. It was long ago projected and has now been generously provided by Mrs. Dotha Bushnell Hillyer in memory of her father, Rev. Horace Bushnell, D.D., universally recognized as one of Hartford's most distinguished citizens.

Although some reference will be made to persons and events further back, we may well begin with Dudley Buck



who in his boyhood lived close to Dr. Bushnell on Ann Street, and who, while the latter was pastor of the Old North Church, was closely associated with him there as organist from 1862-1869.

Hartford has a musical background of unusual interest and Dudley Buck, as a man and musician, is certainly a large part of that background. Although he belongs to a period that is closing, it is just there that we wish to find him and to honor him.

He was born in Hartford on March 10, 1839, of the best New England stock; his father being a prominent shipping merchant in the city, at that time owner of a line of steamers plying between Hartford and New York. One of his steamboats towed the "Monitor" from New York to Fortress Monroe, when she put out to sea to fight the "Merrimac". Dudley Buck was graduated at the Hartford Public High School and afterwards attended Trinity College. He was not intended by his parents for a musician, but his talent and inclination were too strong to be resisted.

He began his musical studies alone as a small boy. He borrowed a flute and used to mount to the top of a cherry tree and there hold forth! Some one suggested that Dudley Buck's flute and the cherry tree story ought to have a place beside George Washington's hatchet and tree in training the musical youth of the land. Piano he had none, that instrument not having become a household necessity. In withholding a piano his father had said "if I had a daughter there would be some sense in it".

On his twelfth birthday he received a present of a flute — a birthday gift and there was no little astonishment in the family that he knew how to play it so well. To the flute was added a "melodeon" and the boy taught himself to play some



Mozart and Haydn and choruses of Handel. At last when he was sixteen years old, he possessed a piano and was permitted to take a quarter of twenty-four lessons from a teacher in Hartford, Wm. J. Babcock. At this time he entered Trinity College and while a student there assumed the duties of organist at St. John's Church (then on Main Street). His parents finally became convinced that nature intended him for a musician and they decided to change their plans and to give him the best possible education in his chosen profession. In 1858 when only nineteen years old, he started for Europe, where he spent four years in study. He first went to Leipsic — then the musical center of the world — where he came under the influence of eminent masters; all that circle of strong conservatives who followed Mendelssohn and Schumann. These were palmy days at the Conservatory. He had for piano teachers, Moscheles and Plaidy; in theory Hauptmann and Richter. He had begun orchestration with Rietz, the friend of Mendelssohn, followed him to Dresden, and there added organ study with Johann Schneider. Among his musical comrades at this time one of the most famous was Arthur Sullivan. Another year was spent in Paris, where he not only continued organ study but devoted much time to the government organ factories, being greatly interested in the construction and improvement of that instrument.

Thus he laid a broad foundation for that thorough musicianship which was conspicuous throughout his whole career. He became a master of organ playing and an expert in the various forms of musical composition. The opportunities that were given him and the industry and solid capacity with which he used them, put him far ahead of most of the Americans who were aspiring to be musical artists.

When he returned to Hartford in 1862 he was a well-

trained young musician and was immediately visited by a Committee from the North Congregational Church, famous as the scene of Dr. Bushnell's labors, and invited to become its organist. He accepted the post and soon began teaching organ, piano and theory. The pupils gathered around him and hence he became the direct inspiration of many whose names are known all over the country. As this is local history, we can mention John Spencer Camp as one of his devoted and talented organ pupils, and also Frederick Grant Gleason, who lived in Hartford in his early years, but later moved to Chicago.

There may be several of his piano pupils now living in Hartford, but one who has carried on his good work and been greatly loved through all the years of her devoted and able teaching is Mrs. N. F. Peck of 31 Niles Street. She remembers Dudley Buck with keenest appreciation and has many stories to tell of his teaching, his individuality, and the independence of his character.

He allied himself with the City's interests and an old programme was found where he conducted a concert at Allyn Hall, Jan. 10th, 1865 for the benefit of the poor of Hartford. Father Hawley made the judicious distribution of the funds.

He also gave in 1866 a series of organ matinees — Saturday afternoons. Six of them were given at the North Congregational Church, in the month of January and six followed in October at the South Congregational Church. Every concert began with a different Bach Fugue and the music of the entire series was of the finest.

At the beginning of his creative work he wrote for the choir his first "Motette Collection", a work which is considered to have marked an epoch in American church music. Many of these pieces have great originality; among them "The Lord is King" and "Jubilate". One of the most attractive is

the anthem, "Brightest and Best of the Sons of the Morning", which was one of the hymns the officiating clergyman had listed to be sung on Sunday. As Mr. Buck did not find suitable music he improvised this, as it stands in the book today, wrote it out hastily and copied the parts for the quartette. This first "Motette Collection" was published in 1867 (Oliver Ditson Co.).

His mother and father did not live long after his return from Europe. From his mother he derived his love for poetry. She had an unusual memory and could recite at great length. In 1865 he married Miss Mary Elizabeth Van Wagner (from the State of New Jersey) who not only had a beautiful soprano voice, but was attractive in appearance, charming in manner and much more socially inclined than her illustrious but shy husband. Realizing that she had married a genius, understanding his moods and temperament, they were always a most devoted couple. There were three children — two sons and a daughter. Dudley Buck, Jr. was born in Hartford in 1869 and has worthily sustained his father's reputation and has become well-known as a noted vocal teacher and lecturer in New York. The past year he has been called to Chicago.

Mr. Buck soon felt the call for larger influence and more scope for his talents than Hartford could give at that time. Therefore in 1869 he accepted a call to become organist at St. James' Church, then the principal Episcopal Church in Chicago. He built a handsome house, containing a large music room and a three-manual organ. This became a center for recitals and every sign seemed to point to his leadership in the West, when came the great Chicago fire, which swept away his home, his extensive library, his organ, and all the accumulated mementoes of his student days, as well as many valuable manuscripts. He was just about to begin an organ



recital in Albany, when the telegram came, saying that his home had been destroyed, but that his family were safe at the house of a friend. He declined to postpone the concert and went on with the program. He did not mourn the pecuniary loss so much as the valuable manuscripts that he had collected — impossible to replace. Within a week after this disaster he removed his family to the east and settled in Boston, in 1872, where he was organist at the famous Music Hall of the old days, with its remarkable organ, and also organist of St. Paul's Episcopal Church.

This was the time when his reputation was at its height as one of the most brilliant and popular concert organists that America had ever produced. His lecture, "The Influence of the Organ in History," was written at this time for the College of Music of Boston University when he was professor and lecturer.

His 46th Psalm, "God is our Refuge," considered by many one of his finest works, was composed for the Handel and Haydn Society of Boston which first presented it in 1873. It was given in Hartford February 28, 1877, at the Asylum Hill Congregational Church, under the direction of Mr. Irving Emerson and his chorus of well-known Hartford singers. The Quartet "Be Still and Know that I am God," was memorably sung by the distinguished choir of Christ Church — Mrs. Rogers, Mrs. Wilson, Wander and Gundlach. The Boston period lasted only about two years, as he was engaged to act as organist at the great Cincinnati Festival, the year of 1875, which brought him in contact with Theodore Thomas, who engaged him to be assistant conductor of his orchestra in New York.

About this time he was invited to write a choral composition for the Centennial Exposition at Philadelphia for per-

formance at the opening. He set to music the animated poem of Sidney Lanier called the "Centennial Meditation of Columbia".\* It had a distinct national character and was performed under Theodore Thomas' baton with an orchestra of two hundred, and one thousand voices in the chorus, at Philadelphia in 1876. The acquaintance thus begun between Lanier — himself a musician of no mean powers — and Mr. Buck, ripened into a friendship that only ended with the untimely death of the gifted southern poet.

It is an interesting local fact that the next year, February 12, 1877, this Centennial work was given in Hartford at Roberts Opera House in conjunction with a Theodore Thomas Orchestral concert. Mr. Irving Emerson — then supervisor of the Public Schools in Hartford — directed the chorus of mixed voices. The second part of the programme was to commemorate the one hundred years of American independence, for in addition to the Cantata of Dudley Buck, the Centennial Hymn of John Knowles Paine—words by John G. Whittier—was given, and also the Grand Centennial Inauguration March, written by Richard Wagner, for performance at the opening of the great Music Hall at Philadelphia. Those who have read the life of Theodore Thomas know the story of this march; how disappointed Thomas was in the composition; how he worked to make it more adaptable to American audiences. We wonder how it was received in Hartford under Thomas' direction in 1877!

The next important work of Dudley Buck — "The Golden Legend" — (the text from Longfellow's lovely poem) was in competition for the prize which the Cincinnati May Festival Association offered in the year 1879 for the best work of a native composer. Among the judges were Dr. Leopold Dam-

\*The original manuscript is in the Connecticut Historical Society.

rosch, Carl Zerrahn and Theodore Thomas. The award of one thousand dollars — and there were twenty competitors — was made to the composer of "The Golden Legend", and it was first performed at the May Festival of 1880. His music came just at the opportune time, and he was doubtless far more useful in his day and generation than if he had been more inscrutable or radical. His works were melodious, popular, had dramatic insight and showed a thorough knowledge of the subject in hand.

He worked with Theodore Thomas only for a short time as assistant conductor at his Central Park Garden concerts, but it led to his settling in Brooklyn in 1877, and this was his final field of work. He became organist and choirmaster of Holy Trinity Church on the Heights, and conductor of the well-known Apollo Club of Brooklyn, positions he held for more than twenty-five years. He wrote for this club a long list of male quartettes which have achieved wide recognition. At this time he exercised to the full his power and strong impulse for composition. He carried through a striking cycle of cantatas for special Church days: "The Coming of the King" (Christmas), "The Story of the Cross" (Good Friday), "Christ the Victor" (Easter), "A Midnight service for New Year's Eve", "The Triumph of David".

He had both a national and international reputation. It was said that he was even better known in Germany than in his own country. "The Voyage of Columbus", written for male voices — sketched on board a European steamer — appeared in 1885 and was first published in Germany; while his largest and probably most important work, "The Light of Asia", was first published in England; both compositions thus coming to this country with a foreign imprint, quite a novelty for an American composer. "The Light of Asia" was dedicated



to Edwin Arnold as a tribute to his beautiful and highly imaginative oriental poem. This composition was sung in Hartford at Foot Guard Hall by the Hosmer Hall Choral Union in the year 1891 *with the composer conducting*. It was a memorable occasion and all honor was paid to the composer on his return to his native city. The final chorus of this work is a masterpiece, both in construction and in the majesty of its effect. The chorus closes with the mystic and appropriate words, "The Dew is on the Lotus. Rise, Great Sun".

Another visit that Dudley Buck made to Hartford was the time of "Flag Day" at Trinity College, an event to be remembered always, and musically a truly stirring occasion. The new flag pole on the campus was to be dedicated — an ordinary occurrence nowadays, but then an innovation — with a setting and ceremonies quite unique.

Dr. John J. McCook had conceived the idea of having a "Song of the Flag", especially written to mark the day. Richard Burton of the Class of 1883 was to write the words, Dudley Buck, Trinity 1859, was to compose the music and lead the chorus. It was not an altogether easy task to bring these things about, for geniuses are notoriously hard to control, but in the end the feat was accomplished.

The Flag Day exercises were held in the open, on a perfect summer afternoon — June 27th, 1894. A great chorus of some three hundred male voices occupied a stand banked against stately Northam Towers; spread out before them lay the campus, the city, the distant hills, — and the flag the center of the picture. A notable gathering was assembled; General Hawley, General Franklin, Governor (late Senator) Bulkeley, to name but a few, and a splendid body of old Civil War veterans, — not so old then. But the culmination of all came when Dudley Buck's picturesque figure stepped out and faced

the chorus, his silver hair waving in the breeze. His was a small figure but he seemed to have dynamic power and to lift the huge chorus with him. It was as if he were determined that the heavens should hear! We do not believe that anyone present that day in either chorus or audience will ever forget it.\*

In spite of all his European training, Dudley Buck produced American music having the culture and learning of Europe, but still remaining definitely American, strong and original. He looked American through and through. No one could take him for anything else. He had a shrewd, whimsical, kindly face. One feels that he had a good amount of uncommon common-sense. He certainly looked it. To show that he appreciated it in others, the following story proves. Mrs. Martha Dana Shepard, quite a famous musician in the early days of Boston's unique musical life, was asked to accompany his cantata, "The Legend of Don Munio", at a festival to be given at Keene, New Hampshire, which Buck, himself, was to direct. She was quite nervous and worried before the festival as she had heard from her piano teacher, Mr. Leavens of Boston, that Buck had great ability as a composer and director. She feared she might not please him. On the contrary, she said he was very pleasant to work with, and afterwards gave her the most satisfactory compliment she ever received.

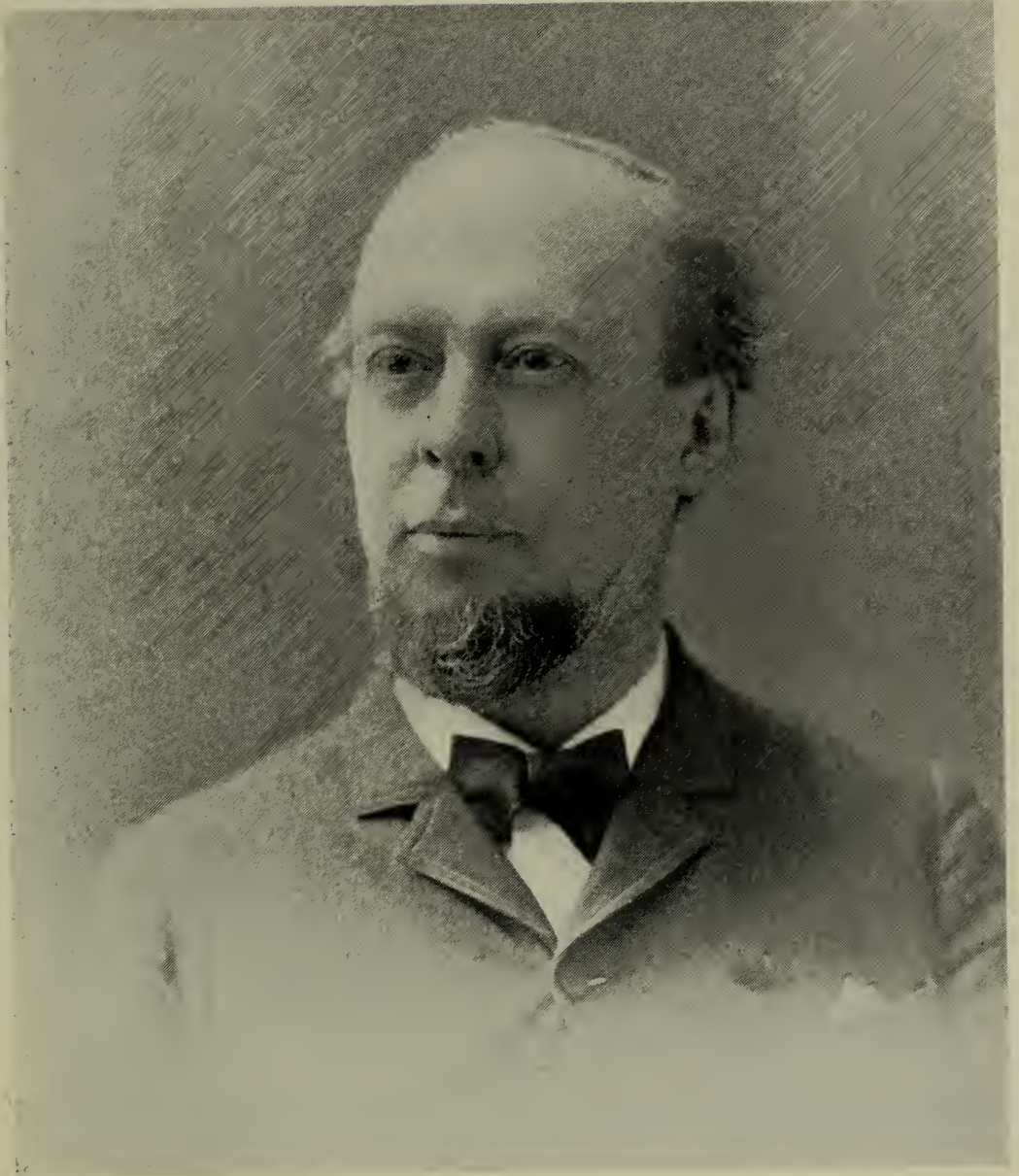
"We are living in a time", he said "when we are not surprised at anything we may hear in the way of music, since it is possible for us to hear the most eminent musicians of the world — those who are well-nigh perfect in technique — so if I should say to you that you play better than any one else, you might doubt my veracity; but the days of *common sense* are as rare as they ever were, and *you have it!*"

Sunday, May, 4, 1902, Dudley Buck assumed charge of

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\*I am indebted to the Misses Frances and Lucy McCook, for this account.





DUDLEY BUCK



the music at Plymouth Church, Brooklyn. At this time the personality and professional ideals of the composer were written up in the magazines and press. "He has always aimed high; he has labored conscientiously; and he has been successful." After a long life of usefulness and activity he retired in 1903 and went to Germany, remaining some time. A letter written by him to a Hartford friend is published in another chapter, telling somewhat of his life in Europe.

He died shortly after his return to America at his son's home in Orange, New Jersey, October 6, 1909, at the age of seventy. The following article was written by the Rev. Dr. Edwin Pond Parker when he heard of his death and was published in the *Hartford Courant* of October 7, 1909.

"To the Editor of the Courant:

"The tidings of the death of Dudley Buck just now communicated to me from your office, awakens many very pleasant and tender memories and associations in my mind concerning him, as it will in the minds of many of the older people of Hartford. Mr. Buck was born in our city and began his public life as a musician here.

"After musical study at home, he pursued that study at Leipsic, whence he returned in 1862 and soon after became organist and choir director at the old North Church, later the Park Church in this City. In the house where he lived on Ann Street, an organ was built for his use, and he gave himself to study with his indefatigable industry. One of his singers in the Park Church choir was a young man by the name of Norman Spencer, afterwards for more than thirty years the well-known basso in the South Church Choir. My acquaintance with Dudley Buck dates from 1862. A little later a musical society, of which he was director and I was president, gave in public his 'Forty-sixth Psalm', then a fresh composition, which clearly betokened his genius and originality as a composer.

"In those days or years Buck and Wilson were fast friends, each doing his own fine and strong work in the sphere of church

music. Each greatly honored the City of Hartford which was and ever has been proud of their works and fame. I shall not trace Mr. Buck's most honorable career, much less recite his numerous and famous works. Many will recall his appearance here a few years ago to conduct a performance of his 'Light of Asia' and the ovation which he received on that occasion. Having been in frequent correspondence with him through all these years, I know how fondly he loved the city of his birth and his old friends here, and how deeply he appreciated the esteem and honor afforded him.

"Three years ago I encountered him on board a steamer coming from Bremen to New York and with him his charming wife, and all the voyage long we talked of old times, of old friends, of dear Hartford, and though age had then touched him, he was the same brilliant, cultivated, original, and most interesting man. For Dudley Buck was much more than a musician. He was a deep and strong thinker and a scholarly reader of various literature.

'Mr. Buck's contributions to church music have been voluminous, manifold and of almost inestimable value. He made an arid wilderness a fruitful field. In his setting of the great canticles and hymns of the church he seemed to strike precisely the true religious chords, striking them with masterly skill and exact science. It may be said that he affected a revolution in that whole field, though he had of course co-adjutors like Henry Wilson. His compositions still hold sway in innumerable churches and choirs. The good which he thus did in purifying and ennobling church music is beyond all praise. He was equally at home in various kinds of compositions for voices, for the organ, or for orchestra. I recall his most interesting account of how, by dint of perseverance and diligence, he acquired the mastery of certain horns in Germany. He wrote chamber music, songs, cantatas, symphonies — almost everything.

"Mr. Buck had a very high conception of his profession. Some years ago when he was at the height of his fame, I earnestly labored to secure for him the degree of Doctor of



Music from Yale University, and the degree was finally given him. To my astonishment Mr. Buck declined the honor thus conferred and when I asked why he declined, he said 'because Yale has no adequate musical department and has no right to bestow such a degree'. Things are different now at Yale, but that was like him. The degree at that time signified nothing of real honor to him.

"Among my literary treasures are a great number of his compositions which bear his autograph and many a letter describing the work then in hand. I must close these rambling reminiscences written at a moment's notice, with an expression of great gratitude for the honorable career and valuable service of my very dear old friend. He was a strong, genuine, true-hearted man, and a prince among American musicians.

E. P. P."

Mr. Buck's standing as a musician was duly recognized by Yale University in 1884, in the offer of the degree of Mus. D.; which, however, he declined. The University at that time had no full musical department. In 1893 the Foundation of the present Yale School of Music was laid by Mr. Robbins Battell, and Prof. Horatio Parker was made Director.

Through the courtesy of friends we obtained the following letters which throw light on declining the degree. They are interesting as historical documents besides giving a sense of the independence of his character, his courtesy and kindness of heart, and his valuation of life and education.

Noah Porter, L.L.D.

Bklyn, June 28, 1884

Pres't Yale College

My dear Sir:

Rumor (in the shape of various letters rec'd) reports that Yale College has just conferred the Musical Doctorate upon the undersigned. Assuming this to be the fact, in absence of official notification as yet, I take the liberty of addressing a few personal words to you.

No one could appreciate better than myself the high honor of such a compliment from such an institution as old "Yale" — but, I must say candidly that I have a distaste, amounting to unconquerable repugnance for all titles of this kind in my profession. In the literary world it is quite different.

Time alone can test what may be of value in my work, and a "degree" actually hampers rather than aids me.

Twice I have previously declined, when I learned in advance that friends were moving to this end, and I should in this case, most certainly have taken active steps to prevent it, had not the result come upon me as an utter surprise.

I feel deeply that this is an ungracious letter to write, but what I may call my conscientious scruples in the matter lie still deeper.

Will you not, then, assist me in quietly having the matter dropped? I shall never forget the honor intended, but I feel that I must be unhampered by titles, even when coming from such a distinguished source.

Very truly ys,

Dudley Buck.

126 Amity St.

Bklyn, July 18, 1884

Hon. H. C. Robinson

My dear Sir:

Your kind letter duly rec'd and shall have prompt reply. Believe me it is extremely painful to run counter to the good wishes and intentions of such tried old friends as yourself and the Rev. Dr. Parker, and others besides. Had I not very strong convictions in the matter in question, and had I not, by word of mouth and pen, preached against the Mus. Doctorate for years, I should, perhaps, have been willing to have borne the title for my friends' sakes.

I do not see that you are placed "in a ridiculous light" by my declination, for your influence was used simply to *nominate*. If the candidate is worthy you have no reason to

blush, even if he declines for personal reasons you did not foresee. Permit me to say, in all thankfulness and deep appreciation of the motives which prompted my Hartford friends, that the one mistake was in not ascertaining whether the candidate was willing to run.

As to the points made in your letter, I condense reply to them by admitting at once that I believe Yale has the *right* to confer such a degree. However, "it takes two to make a bargain", and when it comes to the *propriety* of her so doing I hold a very different opinion. She has no chair of music nor any kind of relationship to either the art or science. She calls for no technical examination, — she simply confers a complimentary title on hearsay. Now turn to England. The Oxford and Cambridge test is technically a rigid one, as their examination papers show, prepared and certified to by men standing high in the "pratique" of their profession — such as Macfarren and Ouseley. But to acquire all this even, requires mathematically speaking, only patient plodding. Result — that England today is overflowing with Mus. Docs and Mus. Bacs (whatever the last may be) not one in a hundred of whom shows a glimmer of the "vital spark of heavenly flame". Meantime the real lights such as the Cowens, Mackenzies, Sullivans and some others don't seek it. Thus today, in England even, the title amounts to no more than an ordinary High School certificate of graduation, her leading men largely distinguished by its absence.

Now turn back for a moment to America. What I now proceed to say is, of course, more or less confidential. Look at *our* Mus. Docs! They are far more numerous than you think, and what a lot! with scarce here and there an exception. But you reply — "these" degrees come from all sorts of Western and Country Colleges and from no such institution as Yale, Harvard or Columbia. Very true, in the main, but when these people write Mus. Doc. after their names they get the same credit (i.e. of a certain profess. standing) from the indiscriminating public at large to an equal extent with those be-titled by the colleges mentioned. Of course the *compliment*



is far greater in one case than the other when people can discriminate. But here again the greater institutions are far from faultless. For lack of examinations referred to by the hearsay plan, Yale herself has made two or three colossal mistakes to my knowledge. I have pupils who deserve it better. This state of things is well known to the leaders in my profession and has brought the title in decided disrepute, to say nothing of aping England on a less legitimate basis. In fact, the title has become a joke. Even the New Haven "Register" said, when my degree was announced, and while speaking kindly of me and contemptuously of the action of the college — "this will provoke a pitying smile". Now, while I have by no means exhausted the argument on my side, still I have written at this length so that you might perceive that I have not acted thoughtlessly or in temper. I enclose copy of my letter to Prof. Porter from whom I have rec'd no reply. I must say to you as I wrote to Dr. Parker "believe me, my dear Sir, that I understand all the bearings and effects of this thing better than you possibly can". The whole *esprit de corps* of those ranking in the profession today is against it. It is sought for or desired only by the greater or lesser frauds who would fain climb by means of it. Oxford asked Brahms to come over from Germany last year to confer the degree upon him. He said he was "too busy"! This shows the animus.

I keenly appreciate your disappointment at the action I have been conscientiously forced to take, and trust you will not "go over to the opposition" on this acct. I could never consent to be doctored so long as it takes two to make a bargain. The unpleasantness of this letter is brought home to me all the more by my vivid recollection of the fact that you, with Dr. Parker, were among the first to recognize and encourage,

Very truly yrs,

DUDLEY BUCK

Hon. H. C. Robinson

P.S. You may communicate so much of my views as you see fit to any enquiring friends.

D. B.



## HENRY WILSON

"HENRY WILSON, whose memory is most tenderly cherished in the hearts of a great many people and the mention of whose name awakens a very sweet music in their memories, fell asleep in this city, eighth of January, 1878. The universal sorrow with which the sad tidings of his death were received and the numerous and eloquent tributes paid to his genius in the pulpit and in the press, attest the high esteem and deep affection of his fellow citizens among whom he lived and died. It was felt that a man of rare character, as well as of rare genius, had finished his course. He had conferred honor upon a city which in turn honored him."\*

How many people in Hartford remember Henry Wilson with affection! Born in Greenfield, Mass. in 1828, he spent almost half of his short life here, and brought distinction to the city while serving twenty years and more as organist and choirmaster at Christ Church, now the Cathedral.

As a young man an incident happened that is worth relating because it was largely the reason of Mr. Wilson's future success. He accidentally met Alexander W. Thayer, who was at that time our American Consul at Trieste, and later well known in Europe and America as the author of the "Life of Beethoven", a biography considered by good authority the best and most authentic. The story goes that they met in a train and Mr. Thayer told the stranger about a young organist in Greenfield, who took Julien's "Prima Donna Waltz" and in a flash arranged it for the hymn "A charge to keep I have"; that the choir sang it on the following Sunday without a

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\*Hartford Courant.

suspicion, and it was greatly liked. A musical journal in Boston got hold of it and it created some talk and amusement in the press. As Mr. Thayer was relating this story to the stranger he said "that is the sort of man I should like to know". "Well", said Wilson, "I am the man." The result was an instant proposition from Mr. Thayer that Wilson should go to Europe with him, which he did, and this meeting led to a life-long friendship.

It was in the year of 1854 that Henry Wilson went to Germany. He studied in Leipsic for a year, having for masters Plaidy and Moscheles. The latter had seen Beethoven face to face, and had been commissioned by him to prepare the vocal score for his opera "Fidelio", therefore his teaching proved most inspiring and highly profitable to the youthful American — and amusing as well, for Moscheles, trained in the old school, had a fit if anyone lifted their hands two inches above the keyboard. Working with his usual energy, Wilson made rapid progress. During his absence he wrote most entertaining letters for the "Springfield Republican", of which J. G. Holland was then the brilliant editor. A friend said, after Mr. Wilson's death that in these letters the geniality, playfulness and perfect frankness of his mind was so prominent as to bring his personality vividly to one's imagination.

When he returned from Europe in 1855, he came to Hartford immediately upon urgent request of certain citizens and the promise of better advantages than Springfield could then offer. He became organist and choirmaster at Christ Church where his personality and talents gave him at once a musical reputation. He wrote principally for his choir which many will remember. So beautifully blended were the voices of Mrs. Rogers, Mrs. Charles Wilson, Wander and Gundlach, that the choir became quite noted and gave distinction to the city.



WANDER

MRS. ROGERS

MRS. WILSON

GUNDLACH

THE OLD CHRIST CHURCH CHOIR





He had a genius for church music, an infallible taste for its fitness. His deep devotional nature and the fine fibre of his musical feeling, seemed to vibrate through his music and produced a certain quality of emotion. He had a rare and quite perfect musical sense, and it was said that in him a sixth sense seemed to be unfolded. So sensitively organized was he that he could scarcely stand a false intonation or any slight inaccuracy of his choir. It was this that made his choir at Christ Church a perfectly trained one. This same faultless taste led him to produce original compositions that delighted everyone by their exquisite balance, harmony and beauty. They gave evidence of careful study, for it is next to impossible to find a grammatical error in his writings. His motettes, chants, anthems and organ music were written chiefly in connection with the choir of Christ Church.

His anthems were many — “Shout the glad tidings” and “The Allelulia” were perhaps the best known while an important one was “There were shepherds abiding in the field”, a theme that belongs to the Christmas season and is used in many choirs today.

He was a popular teacher of piano and organ and also organized the “St. Cecilia Club” whose concerts were carried on for several years and were an agreeable feature in the city’s musical life. It is interesting to see one of the programmes, with the date of 1876, and the place of meeting, Seminary Hall, (on Pratt Street) long ago demolished. As for the music, a part of the programme had a motette by Schubert, two choruses from Rossini, and from Abt, and near the end the humorous “Three Chafers” by Thuhn.

In passing, we must speak of Miss Minnie Draper, whose name is on the programme and who had a most remarkable and beautiful voice. Mr. Wilson predicted a great future for

her and watched over her musically. She died the following April, three months after Mr. Wilson's death, only nineteen years of age. She was the daughter of Madame de Brossard Draper, head-mistress of a private school in Hartford for several years.

Mr. Wilson was later called to the Park Church organ and assumed his duties there on Easter Sunday, 1877. He produced there a perfectly trained choir, and was most exacting in his musical conception. Indeed his fame became, in a sense, a distinction to Hartford, and a greater future was promised for his talents, when he suddenly died of pneumonia, January 8th, 1878. Tributes were written by Bishop Williams, Dr. Nathaniel J. Burton of the Park Church, Rev. Mr. Nichols of Christ Church, Charles Dudley Warner, and others. Letters were received from J. G. Holland and Dudley Buck. These were gathered together into the Wilson Memoriam in 1878.

The demonstrations of sorrow and love at his death, surprised even those who knew what a hold he had upon the affections of the people. A vast and sorrowful audience gathered in Christ Church where Bishop Williams made an eloquent address. The invisible choir sang one of Mr. Wilson's anthems, "I heard a voice from Heaven say"; the organ was silent, draped in heavy folds of black, and the floral harp sent by the Park Church Choir bore the words "His lyre is hushed, and who shall strike the string?"

Charles Dudley Warner's tribute to Mr. Wilson in the "Courant" of January 12, 1878, includes these words — "In his temperament, in a certain musical gayety and esprit, a delicate fancy, he has not been inaptly compared to Mendelssohn and he was in warm sympathy with that composer. Everyone who knew him loved him because he was sincere, sweet and pure. One of the gayest of comrades with a nimble



wit, always ready in repartee — his heart so kind, that the object of his sharpest thrust of fun could never take the slightest offense. We have no space to make an estimate of Wilson as a composer. The value of his anthems and chants is fully recognized by musicians. He arranged and composed the whole service of a day, exactly as an artist paints a picture, with the keenest artistic feeling for the total impression. His ability in this amounted to genius. Not Wagner himself is more rigorous as to details of an opera than Wilson was for the same balance, subordination and harmony of an entire service. . . .”

In September of 1857 Mr. Wilson married Miss Eugenia J. Baldwin of Middletown, whose ideas and tastes were most congenial and whose daily joy was, as far as possible, to smooth every pathway for him. She survived him until the year of 1923, afflicted with blindness, but holding the affection of her many friends to the last.

The announcement in the papers that a Memorial Service would be given at the Park Church the following Sunday after his death by Dr. Nathaniel J. Burton attracted a large congregation. In the rear of the church in evergreen letters was the inscription — “They that dwell under his shadow shall return”, as this had been the appropriate text chosen by Mr. Wilson for the “Memorial Service” (at Park Church) on the 31st of December, the last service of song that he had conducted. Ministers of every denomination were in the assembly, among them Rev. Dr. Parker, Rev. Joseph H. Twitchell and many distinguished residents. Dr. Burton pronounced his noble eulogy, containing such sentences as these: “To name the greatest thing first, his integrity was absolute, his purity of mind without a stain. Next, his loving nature joined to great sprightliness of mind, rare intellectual gifts in several

directions, which made him such a favorite. . . . I need not speak to the professional musicians present of the worth of his original compositions. A leader and composer of church music stands and serves in a most divine and most touching office. . . . Above all, God endowed him with a wonderful instinct for music. I would dwell a moment on his work to the world in the art to which he devoted his life, and lift up a note of thanksgiving for what he was able to accomplish. In versatility, in refinement, in its easy playings off into the infinite, and in its triumphant utterance of things of the human heart — yea, in many things, music is the language of all languages. My friends, the fame of Hartford is in her gifted men\*: one powerful *theologian*, one highly endowed *author*, one real *statesman*, one shining solid *orator*, one great *linguist*, one real *saint*, one brilliant *inventor*, and one *master in music* does more to carry our city to the ends of the earth and endear it to the universal heart of man, than all other forces put together; and this slight frail bright man whom we have loved, has done his part — and a good part it is — in building up a robust and beautiful renown for this proud little city of ours.”

J. G. Holland’s letter reads in part: “I was working on the “Springfield Republican” when I met Henry Wilson. He was the leader of a village quartette and arranged all the music for his little singing-band, writing some of it himself. It was in great demand when the political campaign was on. I recognized him at once as some one remarkable and so agreeable personally that I felt strongly drawn to him, although I was ten years his senior. I recommended him to a musical committee and next I heard of him he was organist at Springfield. Then he went to Germany and later lived in Hartford, much

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\*Horace Bushnell  
 Samuel C. Clemens (probably)  
 Joseph R. Hawley  
 Richard D. Hubbard

J. Hammond Trumbull  
 “Father” David Hawley  
 Samuel Colt  
 Henry Wilson

to my personal regret, as I could see no more of him, but I know what you in Hartford have lost and I realize with a pang what I have missed."

Dudley Buck's letter has this important testimony: "Hartford owed to Henry Wilson its first large choral concert *with orchestra*. He gave Mendelssohn's 42d Psalm in the early summer of 1858.\* There had been choral concerts of miscellaneous character previously which had united the principal vocal forces of the city, but without orchestra. This concert may be considered the germ of all that Hartford has subsequently done in this direction, and all the more worthy of commemoration here, because practically forgotten by the Hartford public. He did not follow up this line of musical activity and often deplored the fact that he could not undertake work on a larger scale: but he knew perhaps better than his friends, the natural frailty of his constitution.

"I consider it most fortunate", he continues "that in the beginning of my career I should have had the advice and encouragement of Henry Wilson. The autumn of the year 1855 found the position of organist at Christ Church vacant. For a few weeks between the departure of the previous organist and the coming of the new one, I filled in the gap, then a musical boy of fifteen years. One day it was announced that Henry Wilson, who had just returned from a year's study in Germany, would have charge of the organ the following Sunday, including the Saturday evening rehearsal. The writer can never forget that rehearsal. When I entered the church, Mr. Wilson was extemporizing. The gas was lighted at the organ only, and through the gloom the instrument was speaking a new language.

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\*June 28th, 1858 a choral and orchestral concert was given at Touro Hall by the association of musical talent of the City of Hartford. Henry Wilson was conductor, assisted by Dr. Barnett and W. J. Babcock. This was the time that Mendelssohn's 42nd Psalm was given with full orchestral accompaniment, as well as the Judgment Chorus "Inflamatus" from Rossini's *Stabat Mater*.



"Hartford possessed at that time players of equal technical ability, but the effect produced did not lie in the technical execution. This for a long time was a mystery to me. It is now clear enough that the secret lay in the emotional effect of his playing. He had such a keen sense of fitness that it never became sensationalism. It was the true emotion which found its expression in the service of the Church.

"From the very moment of his arrival in Hartford, fortune favored him in finding exceptionally good vocal material as interpreters of his work. How loyal his singers were to him, Hartford knows well. His compositions for Christ Church, which gave its musical services such an individual character, were numerous. Many have found a wide circulation. His Christmas anthem, "There were Shepherds", is certainly one of the best settings of the words extant.

"It is pleasant to recollect that we had such a friendship preserved through the pen, although no longer residents of the same city. It is striking that this friendship should have begun and ended at a rehearsal. Passing through Hartford a day or two before Christmas, I was induced to remain over to an evening rehearsal of his last work, "The Memorial Service", which was especially intended for those who had departed.

"It seems fitting that in a musical service the last words of his, heard by me in this life, should be "Joy on their heads shall be for everlasting; and all sorrow and mourning shall flee away forever."

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As differently as their lives read, and as diversified as were their talents, no names stood higher, in the list of church musicians, than those of Wilson and Buck. Hartford may justly be proud that the two names thus honorable to her were not rivals, but men who worked together in a generous recognition and appreciation each of the other's musical merits, and with a personal friendship.

### III

#### GERMAN QUARTETTE

REVOLTS and political disturbances in Germany in the year 1848, forced many excellent musicians to leave their native land. Many came to our shores, and became noted leaders of orchestras, and members of musical organizations, as we know.

There is much interesting history about the local quartette of German singers — William Wander, Jacob Walz, Louis Gundlach, and Hermann J. Maercklein, who later found their way to Hartford.

Mr. Louis Gundlach was born in Coburg, Germany, and was sixty-five years old at the time of his sudden death when he was about to board a car at Laurel Street, where he lived. Coming to Hartford in 1850, he entered into the life of the city from the first. He was not only prominent in music, but in German clubs and private theatricals and took part in the political life of Hartford as well. He started the Saengerbund Society in 1858, which was still in existence, as we had proof, at the June Festival at Bushnell Memorial the year of 1930. He was the first president of the Musurgia Club, founded by Mr. N. H. Allen, and sang in every concert that the Club ever gave. He was personally very highly esteemed and a good citizen. For twenty-five years he sang in Christ Church Choir, twenty-two of them under Henry Wilson; then he went to the Park Church with Mr. Wilson and sang there for eight years under N. H. Allen and John Spencer Camp. He was always called upon to sing in Henry Wilson's well-known anthem, "Alleluia", which contains bass solos of unusual resonance and depth. Mr. Gundlach was the first to drop out of the German male quartette, which had sung together for

forty years but after Mr. Gundlach died and the break came, never sang in public again. The surviving members felt, that their sentiment would not permit them to repair the break and so discontinued the organization. Mr. Gundlach's funeral was held at Christ Church and the Musurgia Club, under the direction of Mr. Allen, sang. There was also an orchestra of about forty members, friends of Mr. Gundlach, with whom he used to join in playing the clarinet.

Mr. William Wander had a rich tenor voice — he was called the silver voiced Wander — which blended well with the deep mellow bass of Mr. Gundlach. Professor Louis T. Downes, a graduate of Trinity College — organist at Christ Church before Mr. Wilson — heard Wander when a young man, sing in New York, and was struck with the unusual quality of the tenor. He urged him to come to Hartford. He first sang in St. John's choir (the church was then on Main Street), afterwards at Christ Church for many years. He was offered the position of Steinway salesman in 1853, soon after coming to Hartford. This position he held with respect and success until he died in 1905. Mr. Wander's funeral was held from Christ Church and the small orchestra — all friends — played for him as they had before for Mr. Gundlach.

Mr. Maercklein said that Gundlach was one of the most thorough musicians in Hartford. He played clarinet, while Maercklein played double bass. They were both active members of the famous Beethoven Society in Hartford, founded in 1857. The son of Mr. Maercklein tells an interesting story about his father's double-bass instrument. As a small boy he started to carry the huge thing down the steps of Allyn Hall. He fell headlong and the bass was smashed in many pieces. His father knew of a marvelous mender of violins, down on Front Street, who mended and put it together so perfectly



that the tone was more beautiful than ever. A member of the Boston Symphony in later years heard it and fell in love with the quality of the tone and bought it of Mr. Maercklein, Sr.

Mr. H. J. Maercklein, his son, has given for publication a most interesting sketch by his father dictated in his ninetieth year; also a letter from Dudley Buck written when Mr. Buck was in Dresden and a charming letter from Clara Louise Kellogg, both received by his father in his later years. Following is the dictation:

"In 1848, I joined the New York Liederkranz, which had been founded the year before and was one of the first German singing societies in the United States, since grown to be one of the most noted and prosperous societies of its kind in the world, owning a palatial club house and concert hall on 59th Street in New York. At this Club, I first met William Wander. (In a book printed in 1897 commemorating the 50th anniversary of the Liederkranz Society, it reproduced the programme of its first public concert, which was held November 12, 1847. At this concert, Mr. William Wander figures among the soloists, singing the tenor aria, "Mein Engel" by Esser.) The Conductor of the Society started a quartette and asked me to sing first bass, the tenor member being William Wander. This quartette became noted almost from the start and after a Saengerfest held in Baltimore (on its return trip to New York City) stopped over in Washington and serenaded President Fillmore in the East Room of the White House. The quartette was also selected to sing at one of P. T. Barnum's Jenny Lind Concerts at Tripler Hall\*\*, where they rendered the Prisoner's Chorus from the opera of "Fidelio" and the Pilgrim's Chorus

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\*\*Tripler Hall was on Broadway nearly opposite Bond Street, and was built especially for Jenny Lind's debut. It was not finished in time and so the singer made her debut at Castle Garden.

from "Tannhauser". After the concert they serenaded the diva and were received by her.

"I was elected Secretary of the Club at this time. Mr. William Steinway, founder of Steinway & Sons, was for many years its President, and many noted musicians were among its conductors. Theodore Thomas officiated in that capacity in 1862.

"I came to Hartford in 1851 and boarded with Deacon Skinner and became acquainted with a fellow-boarder, Joseph R. Hawley, then a young law-student. We became friends, as he was very fond of German music, and we frequently sang together to the accompaniment of my guitar. Mr. Hawley took me to the Fourth Church (Rev. Mr. Patten) where he sang with the choir. He had a very fine baritone voice, which was in later years ruined by public speaking. During his political campaign Governor Hawley always wanted the old Hartford Quartette to sing at the Republican rallies, when he was the speaker.

"Soon tired of boarding, I rented a large front room on Main Street over Burkett and Ives store (the Bee Hive) at thirty dollars a year and soon found good friends among the German residents. Professor Busch, Jacob Walz, and Louis Gundlach shared the room with me musically as I had installed there an old piano made in Hamburg and a lot of musical scores. These four men constituted the first Hartford Quartette. All these events occurred a few months after my arrival in Hartford. As we were singing one evening at my room, a gentleman entered, and introduced himself as Mr. L. T. Downes, organist of Unity Church, and said that he had listened from the sidewalk and begged leave to be permitted to hear the music nearer. After staying for a time, he prevailed on me to become the tenor of his choir. I did so, but found that

it severely strained my upper register. I told him about my old quartette mate in New York, Mr. Wander, who was then singing in a Brooklyn Church.

"A short time thereafter Mr. Downes took the position of organist at Christ Church (Rev. Mr. Clark) and he went to New York, engaged Mr. Wander as tenor for his choir and found employment for him at Most's Piano Shop. He also engaged Mr. Gundlach, as well as myself, at a salary of fifty dollars a year for each. With the addition of a soprano and contralto we formed a very creditable quintette, aided by a chorus in which were many members of Christ Church. We made good music and the evening church services were crowded. One youth, Dudley Buck, was deeply impressed, which probably helped to determine his brilliant musical career. He was ever a friend of our male quartette, composing for us three numbers, when he was studying in Dresden, and the friendship was kept up until his death. Many jolly good times we had with him. With Mr. Wander's arrival in Hartford the quartette had been reorganized. It now consisted of Wander, first tenor, Walz, second tenor, Gundlach, second bass, and Maercklein, first bass. We took part in many local concerts with Clara Louise Kellogg before she sang in opera\*; with Carlotta Patti during the war; and on many other occasions and festivities, especially giving night serenades to prominent people. Henriette Sontag, the noted German prima donna, when she appeared in Hartford was serenaded by the quartette

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\*Nov. 8th, 1865, Clara Louise Kellogg, the Mendelssohn Quintette Club of Boston and the Hartford Quartette gave a concert in Allyn Hall. Special trains were run to New Britain, Vernon, Rockville and Manchester after the concert. The Mendelssohn Quintette Club was composed of Wm. Schultz, Carl Meisel Robert Goering, Thomas Ryan and Wulf Fries. They played the Mozart Quintet in C minor No. 1, and the Overture to "Poet and Peasant". The Hartford Quartet sang "The Young Musician" by Kucken and a quartet of Dudley Buck's, while Miss Kellogg gave operatic airs from Donizetti and Auber.



at the United States Hotel after the concert. It was the fashion at that time to serenade a visitor of distinction.

"The quartette was in great demand and engaged to sing at many Trinity Commencements, also at Yale at the instance of Mr. Gustav Stoeckel, at Wesleyan University and in many operas given by amateurs.

"When Reverend Mr. Thomas N. Clark was made Bishop of Rhode Island he took with him to Providence our good friend, Mr. Downes. This was the year of 1854. Our whole choir went and sang at his consecration. Before Mr. Downes left he had procured for me a place as choirmaster in St. John's Church, where I was later joined by Mr. Walz. Dudley Buck was organist there for a short time. Wander and Gundlach remained in Christ Church Choir, under Henry Wilson."

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Mr. Maercklein died in his ninety-fifth year in 1921, having out-lived all his contemporaries, as well as his youngest son Hubert, who had a fine tenor voice and had been a member of the Park Church choir for many years. The latter was also one of the original members of the Tempo Quartette, which carried out the traditions of the former Quartette and became noted in Hartford and gave concerts about the country. The members were: Hubert C. Maercklein, first tenor; William J. Carroll, second tenor; Thomas E. Couch, baritone; and Elbert L. Couch, bass.

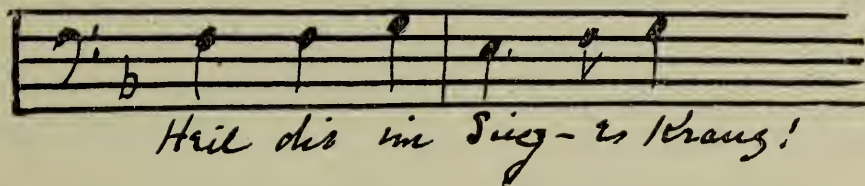
On Sunday March 31, 1912, a service was held in the Park Congregational Church in memory of Mr. Hubert Maercklein in recognition of his twenty years in the ministry of song.

## LETTER OF DUDLEY BUCK

*(Translation)*

"Dresden, 13th April 1909  
Weber's Hotel.

My dear old friend H. Maercklein: —



Heil dir im Sieg — es Kranz!

Firstly; hail to thee because you have at last written to me. Secondly; because the tone of your writing shows that you have not yet lost your old (young) happy way of looking at life. God be thanked it is the same with me!

About three years ago I went into retirement and now style myself composer out of service. Idler in service would perhaps be the right word.

As all my three children are now happily married, we, (that is my wife and I) have given up our household and have spent two of the last three years in Germany. The end of May we journey to Munich for a couple of weeks. I have musical acquaintances there, as we spent the winter before last in that city. We have been here in Dresden since May 1908. We hope to spend two months in Switzerland — about a year in Paris — and then on to New York to be buried. Now we sing with Goethe "wait awhile, soon thou too shalt rest", without specifying the exact time. Well, "wir haben gelebt und geliebt". Mein Liebchen, was willst du noch mehr?

Concerning my day in and day out occupation — well I read much in three languages and compose from time to time. Since we have been here a number of my things have been performed. Very flattering, since the people do not even know of my presence in Germany. Nicht wahr? You can imagine what an opportunity there is to hear good music and at low

cost. Since last May we have listened to seventeen different operas, not to mention other symphony and orchestral concerts. Our hotel is only four minutes walk from the Royal Theater. I could tell you much more, but as you have not given me your address on your card I shall have to depend upon the police to find you, and who no doubt know you, old sinner. Do write again very soon.

Your loving old friend,  
Dudley Buck''

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Dec. 15th, 1908  
Elpstone  
New Hartford  
Conn.

My dear Mr. Maercklein:

Your letter was most interesting and gave me great pleasure. I recall the concert in Hartford and the quartette who took part in it and remember distinctly how well the trio went. Your words awakened many happy memories and I thank you from my heart for your appreciative expressions and also for the information you gave me of my old friends, of whom I have lost sight, in these many years that have passed. Will you remember me to Mrs. Wilson and give her greeting from me! I congratulate you on the years you bear so well.

Pray believe me

Sincerely and faithfully yours,  
Clara Louise Kellogg Strakosch''

Clara Louise Kellogg and Annie Louise Cary were members of the Strakosch Opera and Concert Co. and they gave a grand concert at Roberts Opera House, Hartford in the month of December, 1877. They were two of the most successful



American singers. "Kellogg made her debut in her nineteenth year and enjoyed twenty years of success both in Europe and United States. She was one of the elegant aristocratic ladies of the stage, stately in manner, refined to a degree. Her costumes were the envy of the profession and the admiration of audiences. She had a voice of great compass and of most beautiful quality, and her singing was free from all mannerisms and marked by ease and grace. She had the good sense to retire in 1882 before age or an impaired voice compelled her to do so." Her summer home was in New Hartford, as indicated by this letter.

## NATHAN HENRY ALLEN

NATHAN HENRY ALLEN — often called Nathan Hale Allen — came to Hartford in 1878 as successor to Henry Wilson at the Park Church organ. He was born in Marion, Massachusetts in 1848, educated at Andover Academy and when twenty years old went to Berlin, Germany, where he had the finest training in singing with Grell, and in organ playing with Haupt. Later in New York he studied instrumentation with Van der Stucken. Mr. Allen's musical training had been almost entirely foreign and he brought quite a different atmosphere into the city. He was a scholar, a talented man both in music and letters; a charter member of the American Guild of Organists, and an original member of the New York Manuscript Society.

Soon after coming to Hartford, he organized the State Teachers Association of Connecticut, and was interested in the education of young musicians. Mr. Allen was organist at the Park Church from 1878 to 1880. He then moved to South Manchester at the invitation of the Cheney Brothers to take charge of the music at an independent religious service, held at Cheney Hall each week. He also supervised music at the schools and in private classes, and had many organ and piano pupils. His work was very satisfactory and he held the musical standards of the town at its best. Sunday afternoon recitals were given for the benefit of the Community. Mr. Allen at the organ, and often piano and other instruments were added. Mrs. Allen had exceptional ability as a pianist, but possibly lacked confidence for public performance. In private houses her playing was resourceful and much enjoyed.

Mr. Allen left South Manchester and returned to Hartford to live, when he was called to the Center Church organ in 1883. There he presided as organist and choir master for twenty-three years. At this time in 1883, with Leonard W. Bacon of New Haven, he edited the "Hymns of Martin Luther" a valuable contribution.

After the installation of the new organ by Frederick Archer at the Center Church, October 17, 1883, Mr. Allen assumed his duties as organist and added many organ recitals which were always well attended. His work and influence were important, stimulating and extended about the state. A programme dated the year 1888 records the twenty-fifth organ recital in the space of five years, so one can see he was rapidly added to the musical life of the city. He composed many songs, organ and piano compositions; part songs and about fifty anthems, some of which are widely used. Probably his most important work is the Cantata "Darthula" for mixed voices with words from Ossian.

He had a long list of pupils in piano, organ and theory, and his interesting studio in the Cheney Building on Main Street was a very busy place. Soon after coming to Hartford, Mr. Allen sent for his talented and promising pupil, Richmond Peck Paine, of New Bedford, to come and take the position of organist at Christ Church which, since Mr. Wilson's death, had not been permanently filled. Among the most gifted and influential of Mr. Allen's pupils is Dr. William Churchill Hammond of Holyoke, organist at the Second Congregational Church, and also at the head of the music department at Mt. Holyoke College.

Many people will remember the "Musurgia Club" a chorus that Mr. Allen started and conducted, and which added life and interest to the city for the time it lasted. Many

of his compositions were written for this chorus. The first concert of the Musurgia Club was January 16, 1891, and the assisting artists were Mary Howe, and Francis Fisher Powers. The chorus sang compositions by Raff, Gade, Grieg, Rheinberger, and old English Madrigal by Thomas Morley, and "Annie Laurie" harmonized by Dudley Buck. At a later concert, Victor Herbert appeared with his 'cello to the delight of the members and the audience.

Mr. Allen was interested in the Musical Club and planned a programme of work for one of its early years. He had excellent suggestions for study from Frescobaldi to Wagner. He gave a very interesting lecture to the members of the Club and invited guests on "Song Form", giving a fine explanation of the growth and development of song form in different countries. The two hours were not half long enough there was so much left unsaid. He was pleased at his cordial reception and afterwards wrote, "I had a ten-minute prelude prepared, bearing on the musical growth of Hartford during the twenty years I have lived here, but my lecture grew to such proportions I refrained." This leads up to the most interesting results of Mr. Allen's long life in Hartford — it seems to me — his especial interest in Hartford's early music and musicians. He devoted much time to the study of the musical history of *New England* and when he died he left a valuable work unpublished, entitled "History of Music in Connecticut, from Psalmody to Symphony". He had been working on it for years. Some day it may be condensed and brought to the public.

It is, however, his articles published in the Connecticut Quarterly entitled "Old Time Music and Musicians" which proved to be most interesting concerning the first organs and organists of Hartford, as well as the growth of choral music. Mr. Allen worked long to gather these historical facts and it



is well to bring them to life again. The next chapter will be devoted to these subjects, quoting freely from these articles, as well as from other records.

Mr. Allen left Hartford in 1910 after twenty-three very active and useful years, and moved to Worcester, Mass., where he was organist at the Piedmont Church, but he was not contented to stay long away from Hartford and returned in 1915 where he lived until his death, working upon the "Musical History of Connecticut".

He died suddenly of heart disease at his home on Washington Street, May 9, 1925, and as far as was known left no relatives. Dr. Potter conducted the last services at Northam Memorial Chapel.

Walter Brown who was a warm friend of Mr. Allen, wrote the editorial in the Hartford Courant of May 10:

"The older generation of Hartford's music lovers knew Nathan H. Allen well. He had a very great influence on the church music of his time; he had many pupils who were his ardent friends and champions then and have been his friends all his life; his was a well-known figure wherever music was heard in the state, for he loved music with a great devotion. . . .

"A long time organist at Center Church he served during the latter part of Dr. Walker's pastorate, the whole of Dr. Lamson's and the early years of Dr. Potter's . . . and in the Vesper services many of Mr. Allen's compositions and arrangements of hymns for the choir were first heard — these compositions and arrangements now having their well-earned place in church music. Mr. Allen was not only an organist of fine talents and an accompanist of particular grace and skill but as a composer was keenly sensitive to melodic values, technically sound and sure, finely cognizant of rhythm and



expression and the lyric or dramatic possibilities of the words of the work in hand. . . .

“He was an excellent choir master and conductor of secular music — which he continued much later in his career as associate conductor of the Litchfield County Choral Union.

“In connection with the choral concerts at Norfolk, Mr. Allen had much of the joy of his musical life. He attended them all, an honored guest, and was known by sight to all who attended them . . . his appearance at the concerts was hailed by applause. . . .

“In recent years Mr. Allen had been in failing health and was unable to attend many of the concerts he wished to enjoy . . . but he had some of the joys of music by radio and his seventy-seventh birthday was marked by the broadcasting of a program made up of his compositions — and the old musician was one of many thousands who could listen.

“A highly individual figure of his time in the world of music here, a composer of solid merits and achievements, a maker and transcriber of musical history and one keen for the advancement of music and the thorough study of music — such was Nathan Henry Allen.”

## CHAPTER V

### ORGANS AND CHORAL MUSIC — ORGANISTS

"THE FIRST ORGAN in Hartford was in Christ Church and built about 1800 and was a home product. George Catlin, the maker, had his shop on Windsor road, opposite the old North Cemetery. In 1812 another organ was built by Catlin and Bacon which cost \$500. In 1829 a subscription was started for the purpose of raising \$7,000 for a third organ when the new Church should be completed. This was the organ built by Hook Brothers of Boston, the one which Louis T. Downes and Henry Wilson played for so many years. This gave place to a fourth and much larger instrument, and in the year 1929 a fifth was installed, a four manual Skinner organ."

Mr. Allen continues to say that the musical taste of Hartford was carried forward early in the 19th century by Dr. Jackson who was organist at the Episcopal Church, educated in the Cathedral service of the Church of England. He made Hartford acquainted with many of the works of Handel, among others the "Grand Chorus of the Messiah".

Then comes this rather arresting statement which Mr. Allen found in a letter written for the Hartford Courant in 1854, "this splendid composition was *first* performed in *America*, in choir, at the dedication of the present First Church of Christ (Center Church) December 3, 1807, with nearly one hundred singers and though *wanting the organ*, the effect upon those who heard it was thrilling." Other records say that an Anthem from Handel was given. If it was the first time in America of the Hallelujah Chorus, it certainly gives Hartford musical distinction.

History records that the church music of Hartford at

that time was the best and most classic of any city in the United States. We know that years before, 1781, when General Washington came to Hartford to meet Count Rochambeau, he spent the Sabbath in Wethersfield, attended church, and became so interested in the music of the choir that they sang several times for him. He said it was superior to any he had heard before. The history of church music in Hartford and Wethersfield had been established by the same masters, Law and Olmstead, and was much in advance of New England generally. Mr. Andrew Law, born in Cheshire, Conn., 1748, spent a long life in the cultivation and teaching of church music, and published in 1781 the first hymn book issued in this country called "A Collection of Hymn Tunes from the most modern and approved Authors". As the first copyright law in the state was that of 1783, it required a special act in 1781 to protect his rights in the book he was then to publish. Mr. Law received three honorary degrees — A.B. from Brown, A.M. from Yale, and in 1820, a year before he died, L.L.D. from Alleghany. He lived many years in Newark, N. J. but died in his native town of Cheshire in 1821.

"Timothy Olmstead was the Mozart of America. He commenced his musical life as a fifer in the army band, and became the "child of the regiment". He was carried on the backs of the soldiers when overcome by fatigue. His talents as a singer made him familiar with the officers of the Army, and after the war he received many opportunities to locate in large centers, but he chose to return to Connecticut where he devoted himself to the teaching of music. He was the only original genius that America had ever produced and if he had been born in Germany or in a country surrounded by models of art, he would have become famous. Nevertheless he produced compositions the best in America up to his era.



His "Jesus shall reign" composed for and sung at the dedication of the present First Church of Christ, should not be forgotten as an example of the great advance made in music in the United States."

Dr. Walker in his history of the Center Church says "The Center Church had no organ until the first one was procured by voluntary subscription in 1822. It was a small instrument of two manuals and pedals, but greatly increased the interest in musical affairs. In 1835, however, the Society was able to celebrate the putting into its service an organ whose superiority was unusually recognized and which had few equals in the country. Thomas Appleton of Boston had been commissioned to build the organ which was to have three manuals and a heavy pedal. It arrived on the steamer "Lydia" (from Boston) at the foot of State Street, the beautiful solid mahogany of the case having come from Honduras after a trip around Cape Horn. Nathaniel Hawthorne, writing about it at the time, said — "Organ building may in the future be carried further than this, but I am by no means sure that it is possible." A vote of thanks was sent to Mr. Thomas Appleton of Boston for the excellent and splendid instrument built by him for the Society."

Sunday, the 17th of May, 1835, it was heard for the first time. Lowell Mason, then at the height of his reputation, was invited to give an illustrated lecture on church music, and with him came George James Webb to play the organ. "When the organ was first played it shook the windows so, the audience thought they would fall out. They rattled to the dismay of the organist. He was warned to control his power, and Mr. Ezekial Williams, later found the "sub-bass" too much for his nerves and petitioned that it be dispensed with in the morning service."

The Monday following the first use of the organ, a large



chorus which had been drilled by Benjamin C. Wade of Springfield, sang to the accompaniment of the new organ. All the choirs of the city were invited to take part, and a lively interest was taken in the occasion. Ambition was now aroused to have a choir superior to any that the church had ever known before. Mr. Wade was commissioned to test out the voices. A great deal of ceremony was used in the matter, candidates were examined, recommended and then voted upon, although the choir was a volunteer one, with the exception of the leading soprano, Miss Caroline Stebbins of Springfield, who was especially selected by Mr. Wade. She afterwards became Mrs. E. W. Parsons and continued leading soprano of the Center Church for 28 years. Members of the choir were the two Misses Sheldon, Miss Maria Whitney, Miss Watson who married Richard H. Dana of Boston, Miss Clarissa Brooks, a niece of Jonathan Low, Messrs. Charles L. Porter, Alfred Ely, C. P. Bordenave, Anson Colton, Elisha Colt, Albert Bull, and William B. Ely.

Samuel A. Cooper was engaged as the first organist of the new instrument, and Benjamin Wade was choir leader. Cooper continued for three years (1838) and was succeeded by Henry W. Greatorrex of London "for whose services the organ silently waited for several months, although Mr. Albert Bull, who conducted the vocal services, was regarded quite able to officiate at the organ, had not his extreme modesty forbidden". Mr. Allen says Greatorrex was a remarkable player for his time and enjoyed unusual popularity. He remained only two years when he left the city for a short time, but returned to play the organ at St. John's Church for several years, his musicianship greatly admired. He subsequently went to Charleston, S. C., where he died. The name of Greatorrex was popularly known throughout the country about this time by a

collection of original anthems and hymn tunes which he published. He came from a musical family. His father, Thomas Greatorex, a highly educated musician, was at one time organist of the Cathedral of Carlisle and for many years conductor of the "Ancient Concerts" of London, after which he was appointed organist and choirmaster at Westminster Abbey.

Henry W. Greatorex was succeeded at the Center Church by Otto Jacobsen who played only one year, and was followed by Joseph Monds who remained five years, until April 1845. Then came Joseph G. Barnett (later received the degree of Mus. Doc. from Yale College) long associated with Hartford's music and the Beethoven Society. Greatorex, Monds and Barnett were all Englishmen. Although Greatorex was brought especially from England, Barnett was engaged soon after his arrival in Boston. It is a rather amusing fact, considering his many years of usefulness at the Center Church, and his incessant activities in the city's musical life, that his first appearance was a complete fiasco, and there was a general feeling that he would never fill the position as organist at the Center Church. Later events told another story, as he remained over 22 years. Dr. Barnett certainly was a prominent factor in shaping the course of music in and about Hartford. He gave concerts all about the state as well and seemed to have almost super-human energy.

The Thanksgiving Day musical services which started under his direction in 1845 at the Center Church formed an important yearly event. Programmes — then called "Order of Singing" — of almost every year up to 1867, can be found at the Historical Society. When they reached the year 1865, the Thanksgiving Day service was in gratitude for the cessation of war. The invocation, a grand Te Deum for solo and chorus, was composed by Barnett and an ode "Columbia is

Free" was written by Mrs. C. T. Preston, one of the leading singers, the music composed by J. G. Barnett. Beethoven's Hallelujah Chorus from the "Mount of Olives" added to the occasion.

\* \* \*

We now return to the first choral societies, as they were closely associated with the history of the organs, until we overtake the date of the Beethoven Society — 1857.

The first chorus in Hartford of any importance and which prepared the way for those of more note was called the *Jubal Society*, organized in 1822, the same year as the installation of first organ in Center Church. Christopher C. Lyman, father of Theodore Lyman, whose home in Hartford for many years is now the Town and County Club, was instrumental in starting it, as through his long life of eighty years he was identified with almost every enterprise for the advancement of music in the city. Dr. Walker in his history of the Center Church, quotes from the old records, "The Jubal Society exhibited their performances four times a year in the Brick meeting house; with the privilege of taking a contribution." It had a short life, for after two years a Mr. Goldthwaite wrote to Mr. Lyman, who was absent in Maine for several months, "I would not be understood to say that the Jubal Society is dead, but I think it is buried in a profound sleep from which I know not if it will ever awake." As it did not awake, he wrote again later, "The Jubal Society no longer exists. Thus has set the brightest luminary that ever shone in the musical firmament of Connecticut." Then was formed by Mr. Goldthwaite, who became the teacher, the North Singing Society of fifty members, in connection with the North Church and weekly rehearsals were held at Morgan's Hall. He says, "We have about fifty more coming forward from the South District,"



therefore he was not discouraged when the Jubal Society disbanded, but was strengthened in the belief that a better one could be formed. But it was not until October, 1827, that seven gentlemen met at the home of Mr. Lynde Olmsted and organized the Choral Society. This was formed on a different basis — no member allowed who could not read and sing music at first sight. The meetings were held in a room under the North Church where there was a small organ played by Deodatus Dutton, Jr. He was a senior in Washington College — now Trinity College — only 19 years of age and very talented. The first concert of the Choral Society was given in Center Church January 25, 1828. On the programme were choruses from "The Messiah" and "Samson"; the Hallelujah from Beethoven's "Mount of Olives". Solos were contributed from Handel, namely "Angels ever bright and fair", and "With Verdure Clad" from Haydn's "Creation"; also a duet from Handel's "Judas Maccabaeus". "A serious purpose actuated all the performers and they clearly saw what their work would be, reflected in the work of future societies and were determined to do their best."

At the second concert, the first complete performance of the Messiah took place at the North Church April 18, 1828 — its first presentation in Connecticut. The time occupied was two hours and twenty minutes and the large audience retired, highly gratified. The Messiah seems to have been our special musical heritage, and to mark an epoch in Hartford's musical history. Its influence was apparent in the light of the many subsequent presentations. Deodatus Dutton proposed that the Choral Society should sing parts of the Messiah at the Commencement of Washington College in June of that year, the service of which was to be held at the Center Church. This was accomplished. Young Dutton died at the early age of 23, mourned by the community.



All through those early years the preponderance of vocal music was noticeable, and familiarity was acquired by the singers with the works of Handel, Mozart, Haydn, and many English anthems. The last concert of the Choral Society was in 1830 at the North Church.

Then there sprang up a Glee Club, — comprised of the most cultivated singers of Hartford, — which continued for many years. The earliest programme found of that Club dates from January, 1835, the same year that the organ at the Center Church was dedicated by Lowell Mason. As far as we know, the Glee Club gave way for the more important Beethoven Society, probably founded in 1857 by Dr. Barnett, although Grove's dictionary attributes that honor to George Eldridge Whiting. This would hardly seem possible as he was only 16 years of age at the time. Born near Boston, he came to Hartford to succeed Dudley Buck as organist at the old North Church, when Buck went to Europe for study. (Hartford had several youthful organists — Dutton, Buck and Whiting.) Whiting was very talented and had already made a concert debut in Boston. Whether he was the founder or not of the Beethoven Society, he acted as organist at the concerts for the two years he lived in Hartford. He afterwards had a brilliant career in Boston and Cincinnati. Dr. Barnett was the director or leader, and William J. Babcock was the accompanist in the rehearsals. Tradition has it that Babcock did a great deal to shape the course of music in and about Hartford. He was naturally gifted as well as a scholar, a phenomenal sight reader, and could transpose the most difficult oratorio accompaniments to any key desired. Among his piano pupils was Dudley Buck.

Mr. Allen in a letter to Professor Pratt says, "Barnett was the first and, with the exception of one season, the only con-

ductor of the Beethoven Society which, for a period of fifteen years and more, was finely supported by the people of Hartford. He had a chorus of nearly 200, including the best singers in town. It was the policy of the Society to associate with it great stars then available, Parepa Rosa, Nilsson, Philips, Dr. Guilmette and many more, and the Germania Orchestra of Boston." Meetings for practice were held at 371 Main Street in its early days, later at Seminary Hall. One of the members of the old Beethoven Club, now living, says that many of the concerts were given in Allyn hall, and that she remembers when Christine Nilsson sang for the Club in 1871 at Roberts Opera House.

The first concert of sacred music given by the Beethoven Society March 18, 1859, was held at Center Church. "Dr. Barnett, Conductor, George E. Whiting, organist. Doors open at 6½ o'clock. Concert begins at 7½. Tickets 50 cents."

Part I had Romberg's "The Transient and the Eternal". Solos were taken by Mr. and Mrs. Huntington, Mr. Foley and others. "Hear Ye Israel" from Elijah was sung by Mrs. Strickland. Mrs. Huntington and Mr. Maercklein sang a duet from Haydn's "Creation" while Mrs. Preston and Mr. Strickland and Dr. Curtis sang the "Terzetto" from the "Creation". Mr. Wander gave "Cujus Animam" from Rossini's "Stabat Mater" and Mr. and Mrs. Strickland a duet from Beethoven "Mount of Olives".

The second concert followed very soon, April 20, 1859, and had the addition of a home orchestra. "The Passion" of Haydn or "The Last Words of Our Savior on the Cross" and selections from the oratorio "The Seasons" were given. Part II, solos from Mendelssohn's "St. Paul" and the Terzetto and chorus from his "Athalie" while "The Transient and Eternal" was repeated from the first concert.

GRAND

# Concert of Sacred Music

BY THE

## Beethoven Society,

AT THE

### CENTER CHURCH,

FRIDAY EVENING, MARCH 18th, 1859.

---

J. G. BARNETT, Conductor.

G. E. WHITING, Organist.

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Doors open at 6½ o'clock. Concert commences at 7½. Tickets 50 cents.

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HARTFORD, CONN:

PRESS OF C. MONTAGUE, COURANT BUILDING.

1859.



The third concert was held at *Touro Hall* June 17, 1859, and had the assistance of the orchestra which gave the Overture to "Stradella". The soloists were about the same as in former concerts, but with the addition of a clarinet solo from T. G. Adkins, as well as flute and trumpet obligatos to different solos, new life and interest was added to the concert. It was so popular and successful that it was repeated in less than a week's time, June 22.

Then followed the first Sociable of the Society, July 8th, which became an annual custom.

The following year, June 29, 1860, another concert was given at Touro Hall. This time the orchestra had gained the dignity of being called "The Hartford Orchestral Union" and J. Mahler was the leader. A sacred cantata, "The Life of the Blessed", composed and dedicated to the Beethoven Society by J. G. Barnett, was given.

On May 22, 1861, the concert was for the "Benefit of the Hartford Volunteers in the Fourth Regiment." This was held at North Congregational Church, with J. G. Barnett as conductor and W. J. Babcock, organist. Probably young Whiting had gone to war as a volunteer. A grand patriotic programme it was, beginning with the chorus "Awake the Trumpets Lofty Sound" from Handel's "Samson" to which was added a trumpet obligato by T. G. Adkins. Mr. Ludlow Barker sang "The Standard Bearer" and "War Sounds the Alarm" from Handel while Mrs. Preston wrote the verses and Barnett set to music a patriotic hymn which was repeated many times in the next years; called "God bless our noble Volunteers".

At this time Dr. Barnett (then called Professor) made a visit to Oberlin College, Ohio, where he gave a concert, very much in the same style as the Hartford Concert, with the



**DESCRIPTION**  
**OF**  
**MENDELSSOHN'S LOBGESANG**  
**OR**  
**HYMN OF PRAISE,**  
**AND**  
**ROSSINI'S STABAT MATER**  
**TO BE PERFORMED AT**  
**ALLYN HALL,**  
**HARTFORD,**  
**Monday Evening, Nov. 21, 1864,**  
**BY THE**  
**BEETHOVEN SOCIETY**  
**ASSISTED BY THE**  
**GERMANIA ORCHESTRA**

**J. G. BARNETT, CONDUCTOR. WM. J. BABCOCK, PIANIST.**

The Lobgesang, or Hymn of Praise, is one of a contemplated series of Sinfonia Cantatas by the great and immortal Mendelssohn. It is difficult to assign this superb work to any recognized category; it is not an oratorio, neither is it a cantata or musical drama, it has no plot or characters to constitute it a work of this class, it is a Hymn of Praise to the great and good God, from whom all our comforts are derived. Of this work, and, indeed, of all of Mendelssohn's music, there is nothing to be definitely said that does not bring in that word "beauty." Beauty is as much a character of Mendelssohn's genius, as nature and art are characteristic of Shakespeare, the majesty and strength that he sometimes conveys in passages of exquisite tenderness and even repose, gives to all an indescribable delight. Grandeur wooing softness, are truly the properties of this, one of Mendelssohn's best works. The vocal portion is preceded by a long symphony for the orchestra in four distinct movements, hence the name "Sinfonia Cantata." The work commences by the heavy brass instruments—the three trombone—giving out a short strain of a German choral. This melody, although only of

and again swelling forth his praise, as they sing of their trust and confidence in his redeeming love.

The next movement is, perhaps, the most figurative and dramatic portion of the work. Its subject is that of a soul surrounded by the sorrows of death and hell's dark terrors, oppressed with trouble and deep heaviness, earnestly and anxiously seeking for relief and succor from its heavy burden. The composer here has selected a text from Isaiah: "Watchman, will the night soon pass?" The watchman replies: "The morning will come, the night will come also. Ask again." With increased eagerness, he inquires: "Watchman, will the night soon pass?" The music now keeps pace with his agitation, now sustaining him in his desire to obtain a glimpse of the bright day that is to illumine his soul, now nerving him, as he faints in his endeavors, now cheering his drooping spirit, now encouraging him to increased effort. Again he cries: "Will the night soon pass?" Pausing for a reply, his strength seems to fail. The music now seems to lead him. With renewed vigor and energy, he cries: "Will the night soon pass?" After a pause, in which his trembling soul seems nerved to its utmost tension,

aid of the college chorus. The hymn of Mrs. Preston's was repeated and Romberg's "Transient and Eternal". George W. Steele, one of the founders of the Oberlin Conservatory, presided at the organ. Later Mr. Steele came to Hartford.

The next Beethoven Society concert was given March 20, 1862, at Allyn Hall. This time the Germania Orchestra of Boston assisted and Handel's great oratorio "The Messiah" was presented. Solos were taken by Hartford singers with the exception of Myron W. Whitney from Boston. The foreword on the programme read: "The Beethoven Society would respectfully call the attention of the public to the importance of the work about to be rendered, the performance of Handel's sublime oratorio "The Messiah", a work that is recognized in all Christian Communities as the first and most important sacred composition on record. It will be impossible to give an analysis in this short space, but whoever attends and listens with attention and becoming seriousness to the sublime and solemn texts of scripture — the sacred word of God as conceived and set to music by Handel — cannot but derive benefit not only to his ear but to his soul — his immortal part."

In eight days at the earnest request of many citizens of Hartford, this Oratorio was repeated, March 28, 1862, at the North Congregational Church. The "Courant" said — "The profound attention that was manifested by the largest and most intelligent audience that had ever been gathered together in Hartford, resulted in a strong desire for a repetition at the North Church where it will have the advantage of the monarch of all instruments — the organ." Dudley Buck presided at the organ.

At Christmas, the year of 1862, "The Messiah" was again given at Allyn Hall.

The next ambition of the Beethoven Society was to present

**THE**  
**BEETHOVEN**  
**SOCIETY,**

Having effected an engagement with H. L. BATEMAN, Esq. for  
the professional services of the Unrivalled Songstress

**M'LE PAREPA,**

Will give a performance of Handel's Grand Oratorio,

**THE MESSIAH,**

—AT—

**ALLYN HALL, HARTFORD,**

—ON—

**Monday Eve'g, December 25th, 1865.**

SOLOS BY

**M'LE PAREPA,**

**MISS CERTRUDE FRANKAU,**

**MRS. E. A. RISLEY,**

**MONS. A. A. PATTOU.**

The Bass Solos will be rendered by that distinguished artist

**DR. C. A. GUILMETTE,**

**Of Boston.**

THE

**CHORUS OF 140 VOICES**

Will be accompanied by the celebrated

**GERMANIA ORCHESTRA**

OF BOSTON.

---

**J. G. BARNETT,** . . . . . **Conductor.**

**W. J. BABCOCK,** . . . . . **Organist.**

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Tickets with Reserved Seats, \$2.00, and \$1.50, according to location. The sale of tickets will commence Thursday morning, at the music store of L. Barker & Co.

Persons living at a distance can have good seats reserved by forwarding the money to W. H. Hills, Sec'y, 51 Asylum Street.

An extra train will run to New Britain and Rockville, and intermediate stations after the concert.



"The Elijah". It was given at Allyn Hall December 1, 1863, with the assistance of the Germania Orchestra, the Boston Quintette Club, and a list of Hartford soloists. The concert was repeated in New Haven the following evening with the addition of the Mendelssohn Club of New Haven whose conductor was Dr. Gustav Stoeckel.

The year 1864 Haydn's "The Seasons" was given at Allyn Hall and that same year, November 21, 1864, The Beethoven Society gave Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater", assisted by the Germania Orchestra.

At the installation of Rev. George H. Gould at the Center Church, December 14, 1864, Dr. Barnett composed all the music, even to the installation ode, the words of which were written by Mrs. Preston. In addition to these concerts in the year of 1864, another presentation of "The Messiah" was given at Christmas time.

March 10, 1865 the Beethoven Society gave a concert at Allyn Hall for the benefit of the Soldiers Home Fund, comprising Haydn's grand sacred cantata "The Creation" with chorus of 130 voices and the Germania orchestra of 26 musicians, solos by home talent and the distinguished singer, Dr. C. A. Guilmette of Boston.

Christmas Day, 1865, the Beethoven Society had the professional services of Mdlle. Parepa in "The Messiah" given at Allyn Hall. Dr. Guilmette rendered the bass solos and the chorus was accompanied by the Germania Orchestra of Boston. This was the first time a noted prima donna from out of town had been engaged.

At the concert in May, 1866, — as the Society had given the Messiah, Elijah, Hymn of Praise and The Creation, — this time was chosen Costa's Oratorio "Eli". With the assistance of the Orchestral Union, the Mendelssohn Quintette Club of



Boston, the finest members of the Germania Society, and Dr. Guilmette as the Prophet, a noteworthy performance was given. The programme notes read: "The part of the prophet requires an artist of the first class. Those who are acquainted with the extraordinary talents of Dr. Guilmette, whether in regard to his voice, his power of execution, the extent of his attainments in art, or his intelligence, energy and feeling, must acknowledge that he stands unrivalled as the exponent of oratorio music, especially in the power of impressive utterance of the inspired language of the holy scriptures. This sacred drama or poem written by Bartholomew, a fellow laborer with Mendelssohn, the subject taken from "Samuel", the music by Costa, is different from all other oratorios. It is a mixture of the German and the Italian schools." As the oratorio required an organ, this difficulty was overcome by Baumgarten & Company of New Haven, who kindly placed a fine toned two bank organ in Allyn Hall for the occasion. This concert was repeated Christmas Eve, 1866, with about the same cast.

September 26, 1867 the new music hall of the Old North Church was dedicated with a Beethoven Society concert. Dr. Barnett no longer presided at the Center Church organ but had been called to the South Congregational Church in New Britain. However, he continued as the conductor of the Beethoven Society, and one of the most memorable concerts was given the following year, April 10, 1868 — Fast Day — at Allyn Hall, when Madame Parepa Rosa — as she had then become — sang in Haydn's "Creation". The multitude of heavenly hosts were represented by the Beethoven Society chorus. The delightful and figurative accompaniment was played by a corps of musicians selected from the New York Philharmonic Society and Theodore Thomas' orchestra. W. J.

Babcock presided at the organ, and Carl Rosa led the orchestra. He was a very small man, and Parepa Rosa a noble type of woman with voice to match. Although their outward appearances were apparently not congenial, says Mr. Upton in his history, their temperaments were very much so. Reserved seats for this concert were as high as \$2.00. The concert was repeated in New Haven the next month with the assistance of the Mendelssohn Society of that city, under the leadership of Dr. Stoeckel.

The tenth annual sociable was held at Central Hall, Tuesday evening, June 9, 1868. Cards of admission with Beethoven Society in gilt letters, also marked non-transferable, were obliged to be presented at the door, signed by George H. Hebard, Secretary.

The next advance was to give the oratorio "Elijah" at Roberts Opera House, March 28, 1869, with Parepa Rosa, Charles Santley, "who was acknowledged in both the old and new worlds as the only one who could sustain the part worthily", was Elijah.

"The Creation" was given at Roberts Opera House March 23, 1870, and the Beethoven Society engaged "Madame Rudersdorff, one of the grandest and most impassioned singers now before the world. She came to this country laden with the highest honors from the courts and concert rooms of Europe. Dr. Guilmette is considered one of the greatest dramatic singers of the world, a man of high mental culture, majestic in his pure and impressive utterances of the Holy Scripture. With these, together with 150 voices of the Beethoven Society and the Germania Orchestra, it is promised that one of the greatest and most perfect musical treats is in store to those who attend. The music of Haydn is lovely, so truthful, full of tone pictures of the creation of the world from chaotic

Mr. MAX STRAKOSCH respectfully announces to the  
citizens of Hartford and vicinity that

# M<sup>lle</sup> Christina Nilsson

WILL APPEAR ON

**Monday Even'g, March 20, 1871,**

IN HANDEL'S SUBLIME ORATORIO,

## “THE MESSIAH.”

M<sup>lle</sup> Nilsson will be supported by

M<sup>lle</sup> PAULINE CANISSA, Soprano.

Miss ANNIE LOUISE CARY, Contralto.

Mr. GEO. SIMPSON, Tenor.

Mr. M. W. WHITNEY, Basso.

THE

### GRAND CHORUS

OF THE

### BEETHOVEN SOCIETY,

And MAX MARETZEK'S

### Grand New York Orchestra.

---

Dr. J. G. BARNETT, - - - - - Conductor.

Mr. W. J. BABCOCK, - - - - - Organist.

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General Admission, \$2. Reserved Seats, \$1. and \$3. extra, according to location.

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This Programme is Perfumed with One Drop of “WOODWORTH'S NILSSON BOUQUET.”



darkness, the creation of the heavens and the earth, the making of the firmament — sun, moon and stars, the clothing of the earth with vegetation — fruits, flowers, fragrant herbs, and majestic trees, the creation of animal life, the insect world, — the highest intelligence man and woman, to the picture of the Garden of Eden with our first parents singing praises of God and with the choirs of angels pouring forth their alleluias to the great Creator.”

The 100th anniversary of Beethoven's death was celebrated in a concert at South Baptist Church, Hartford, Monday evening, December 19, 1870. Beethoven's Grand Mass in C was given and a portion of his sublime oratorio “Engedi,” or “David in the Wilderness”.

Christine Nilsson appeared in “The Messiah”, March 10, 1871, at Roberts Opera House, with Max Strakosch conducting, with Annie Louise Cary, contralto, George Simpson, tenor, Myron Whitney, bass; and the grand chorus of Beethoven Society, assisted by a New York Orchestra.

There seemed to be a miscellaneous concert in 1872, of no special significance, but October 23, 1873, The Creation was again given at Roberts Opera House, with Mme. Rudersdorff, Nelson Varley and Dr. Guilmette. Dr. Barnett led the chorus and George W. Steele presided at the organ. He had recently arrived in Hartford to take charge of the organ at the Pearl Street Congregational Church, then considered one of the finest instruments in the city. Mr. Steele immediately identified himself with the city's musical life, had many pupils in organ and piano. In later years Mr. and Mrs. Steele had a private school on Washington Street.

The Beethoven Society celebrated its 15th Anniversary at Seminary Hall, Monday evening, November 24, 1873, and all former members were invited by Charles B. Canfield, Chairman of Committee.



THE ORATORIO  
OF THE  
**CREATION**

WILL BE GIVEN AT

ROBERTS' OPERA HOUSE,  
**HARTFORD,**

Thursday Eve'ng, Oct. 23, 1873,

BY THE

**Beethoven Society,**

WITH A CHORUS OF 125 VOICES.

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**PRINCIPAL SOLOISTS:**

MADAME ERMINIA RUDERSDORFF,

MR. NELSON VARLEY,

DR. C. A. GUILMETTE,

A FULL ORCHESTRA, including the

**GERMANIA SOCIETY.**

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Conductor, . . Dr. J. G. BARNETT. | Organist, . . . GEORGE W. STEELE.

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 For SCALE OF PRICES, RAILROAD ARRANGEMENTS, etc., see 3d Page.

We find the Beethoven Society giving a concert, — for the suffering poor of Hartford, — February 11, 1874, which was arranged by Dr. Barnett and Mr. Steele. It was held at the Asylum Hill Congregational Church and Dr. Barnett brought members of his choir from the Church in New Britain. "Father Hawley received a handsome sum for distribution and the city was indebted to the Beethoven Society for a glorious musical treat."

Dr. Barnett retired in 1874 and George W. Steele was elected musical director in his place, and Edgar W. Sherman of the Hartford Conservatory of Music, pianist. "These gentlemen are both eminent in their profession, hard students, thorough scholars, and are possessed of unbounded love and enthusiasm for their work. Dr. Barnett has filled the position of musical director for 15 years, but declined a re-appointment. The Board of Councillors show their appreciation of the Doctor and his services in resolutions unanimously adopted and sent to him. He was elected a life member." The President of the Beethoven Society at this time was H. K. Morley; Pliny Jewell, Vice President; Dr. E. W. Kellogg, Secretary, and F. W. White, Treasurer.

Dr. Barnett was later called to St. Thomas Episcopal Church in New Haven, where he remained about a dozen years. Later he became very ill with heart trouble and for many weary months was unable to rest in the usual way but compelled to sit constantly in a chair. At this period, 1879, he occupied his time by making a collection of hymns and anthems for quartet and chorus use in divine service, called "The Voice of Praise". He lived in Fair Haven at this time. Mr. E. W. Parsons of Central Row, Hartford, supplied copies at \$1.50 each to a host of old pupils and friends all over the state of Connecticut, who rallied to his aid. In time Dr. Barnett re-

covered and was organist at the Second Congregational Church in Fair Haven. In May, 1884, when the Rev. Erastus Blakeslee was installed as pastor, and Dr. Nathaniel Burton of Hartford preached the installation sermon, Prof. Dwight of Yale gave the charge to the pastor, and an ode imploring a blessing upon him and his people was composed, words and music, by Dr. Barnett. He died in Fair Haven about two years later, somewhere between 1885 and 1887.

\* \* \*

Only one more program of the Beethoven Society concerts was found — the 17th season — which was given at Roberts Opera House December 15, 1874. George W. Steele was Conductor and Edgar Sherman, pianist. The first half of the programme, which had eight numbers, contained Winter Song by Gade, sung by the Quartette — Wander, Huntington, Sullivan and Gundlach — performed for the first time in Hartford. The second part of the programme contained "Walpurgis Night" by Mendelssohn. Solos were taken by Mrs. William W. Bates, contralto; William Wander, tenor; T. J. Sullivan, baritone and Louis Gundlach, tenor.

\* \* \*

One can plainly see the advance made along the paths of choral music. The Jubal Society, Choral Society, Glee Club, Beethoven Society. Then the smaller clubs, such as the St. Cecelia under the direction of Mr. Wilson, and the Musurgia Club with Mr. Allen, the Irving Emerson Chorus, Mr. Anderson with his choice chorus which later developed into the Rheinberger Club. The larger and stronger Hosmer Hall Choral Union which existed twenty years under the guidance of Professor Waldo Selden Pratt and Richmond Peck Paine, followed by the Hartford Oratorio Society with Edwin F. Laubin as director, and the Choral Club with Ralph L. Baldwin.



To return to the organists, after Dr. Joseph G. Barnett — who was organist at Center Church from 1845-1867, — came Richard O. Phelps, a well-known musical figure in Hartford for many years. He was succeeded by Ludlow Barker who gave ten years of efficient and valuable service (1873-83) and was prominent in other churches. N. H. Allen was called to the Center Church as organist in 1883, and it was at this time that a fine Roosevelt organ, containing three manuals and forty-five stops, was installed. The organ which was such an event in 1833 was now succeeded, fifty years later, by one that had every modern device. Nathaniel Hawthorne was right in his prediction as far as the case was concerned, for a note on the programme read — “The case which is of antique mahogany and of rich and imposing design is the same that contained the old organ.” Other notes explained the mechanism — “The wood chests are those known as Roosevelt Chests.” Whatever the technical terms were, to those who were familiar with the organ, the pipes were beautifully voiced and mellow. When the day came and they were replaced by newer ones, some of these tuneful pipes found their way into an attic on Prospect Street where the boys in the neighborhood had a chance to develop their lungs and salute the passers-by.

This grand Roosevelt organ was opened by the noted English organist, Frederick Archer, at that time organist at Carnegie Institute, Pittsburgh, Penna. This was an event! The programme he gave was an unusually fine and varied one and admirably performed. It included the Fantasia and Fugue in G minor of Bach, and in contrast Gounod’s “Funeral March of a Marionette” which he made very effective.

N. H. Allen, as we have said, was the regular organist of the new instrument, where he remained until 1906, giving innumerable recitals, drawing people from far and near, to



# INAUGURAL RECITAL

BY

FREDERIC ARCHER

AT THE

First Church of Christ in Hartford

(CENTER CHURCH)

HARTFORD, CONN.

ON THE

· NEW ORGAN ·

BUILT BY

HILBORNE L. ROOSEVELT

OF NEW YORK

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Wednesday Afternoon, Oct. 17th, 1883

RECITAL BEGINS AT 4 P. M.

share the beautiful tones and power of the organ. There were several visiting organists of note at the Center Church organ. In the year 1895 Samuel P. Warren, of New York, gave a recital under the auspices of the Hartford Society for Education Extension. He played from Bach, Guilmant, Saint-Saens, Widor, King Hall, Julius Reubke and three transcriptions arranged by himself of an Adagio Bach; Etude in C-Minor Chopin, and the Andante from 5th Symphony Tschaikowsky.

In the year 1897 came Guilmant, the French organist and gave a recital of Bach, Buxtehude, Widor, Chauvet, Lemmens, and his own 5th Sonata, besides an improvisation on a given theme, which on this occasion was the well-known hymn tune "Webb", which proved rather difficult for the Frenchman but he mastered it. Guilmant was in this country to play with Thomas' Orchestra in Chicago.

Again Guilmant came to Hartford the next year, in 1898. He was then organist at "La Trinite" in Paris, and Professeur d'Orgue au Conservatoire. He played at this second recital Bach, Handel, Cesar Franck, Dubois, his own Nuptial March, and his 6th Sonata. At this time he presented a copy of this Sonata to Mr. Allen who gave it to Miss Dresser — who later served as organist at the Center Church — writing on it, "Played at Center Church, Hartford, January 12, 1898." The music was splendidly performed and interested a large audience.

Another visitor to Hartford was Clarence Eddy — a pupil of Dudley Buck's — who came December 27, 1898, same year as Guilmant, for the dedication of the new organ at the Fourth Church. Mr. Eddy played with other numbers the Great Fugue in G-Minor of Bach, the Pastorale of Cesar Franck, and also Guilmant's Sixth Sonata. Clarence Eddy lived in Chicago, and had given 400 recitals in that city alone.



# Center Church

Hartford, Conn.



## Organ Recital

By ALEXANDRE GUILMANT

ORGANIST DE LA TRINITÉ, PROFESSEUR D'ORGUE  
AU CONSERVATOIRE, PARIS



WEDNESDAY EVENING

January 12, 1898

Besides played at most of the expositions in different parts of the world. It was said that he had "opened" more organs than any other organist in the country.

Harry Rowe Shelley, of Brooklyn, also an organ pupil of Dudley Buck, was a visiting recitalist at the Fourth Church in 1899 and again on the remodelled organ of the Park Church during Mr. Camp's tenure as organist.

George W. Morgan of New York (father of Miss Maud Morgan the distinguished harpist, most delightfully remembered in Hartford for her charm of playing, her beauty and grace) gave a brilliant recital at Unity Church. Among the selections played was Rossini's Overture to "William Tell", for the performance of which he was widely known.

Meantime, Mr. John S. Camp had been giving on the Park Church organ a series of recitals, assisted by different singers and violinists and in 1906 he succeeded Mr. Allen at the Center Church, while Mr. D. J. Wentworth took Mr. Camp's place at the Park Church, where he remained eight years.

At that time the Center Church organ was thoroughly rebuilt and enlarged by the Austin Organ Company. Hartford is the home of the Austin Organ Company, one of the best known organ builders in America; and well recognized abroad. It was therefore most fitting to introduce an Austin organ at the Center Church! The organ as rebuilt contained four manuals and over 60 speaking stops. The original mahogany case remained substantially intact. The organ is still an exceedingly fine one.

Another English organist, Edwin Lemare, was a guest recitalist on this new organ. (He succeeded Archer as organist and conductor in Pittsburg when Archer died in 1902.)

Clarence Huntington Woodman of Brooklyn, who had



studied compositions under Dudley Buck, but organ with Cesar Franck in Paris, gave a recital on the new Austin organ. Mr. Woodman celebrated his 50th Anniversary as organist and choirmaster of the First Presbyterian Church in Brooklyn in 1929.

When Mr. Camp resigned from the Center Church organ in 1918, Carl McKinley succeeded him — then Miss Elsie Dresser, — followed by Marshal Seeley.

The longest record as an organist in Hartford belongs to Mr. John M. Gallup who, out of the half century of Dr. Parker's pastorate at the South Church, served 38 years as organist. When he retired March 28, 1915, Dr. Parker paid him a beautiful tribute which was published in full at the time of his recent death. A portion of it reads:

"About the time Mr. Gallup came to the Second Church, came two members of Henry Wilson's famous choir, then disbanded, Mrs. Rogers and Mrs. Wilson. Later Mrs. Wilson was succeeded by Mrs. Marion Keeney Williams. Then with Norman Spencer and Henry F. Trask the choir of the Second Church attained the zenith of its power and fame. It was certainly a wonderful combination of voices, whose effects were ever most clearly brought out, floated and shaded by the exceedingly skilful accompaniments of the organist." . . .

"Mr. Gallup had been pianist for the Beethoven Society, for the later Emerson Chorus and was manager for the Hosmer Hall Choral Union for many years. After this disbanded he became interested in the giving of orchestral concerts and brought the New York Symphony and the Theodore Thomas Orchestra several times, besides the Boston Symphony innumerable times, assuming all the financial responsibility of the latter for a number of years, and so greatly enriched the musical life here."

Frederick W. Tilton has served over thirty-five years as organist at Trinity Church, which gives him the second longest and most devoted service of any organist in the City. He is closely allied with Trinity Church, as he became its organist in 1895, two years after Rev. Mr. Miel became rector. They worked together in harmony for many years. Mr. Tilton is a fine choirmaster and his influence among the choir boys in training and in discipline, has been a marked feature of his work.

Arthur Priest has also rendered an unusually faithful and devoted service at Christ Church, for a period of 28 years, longer even than his famous predecessor, Henry Wilson. Mr. Priest of English birth, a pupil of Sir Walter Parratt, the eminent organist of the Royal Chapel at Windsor, has maintained throughout his incumbency, the sound traditions of the musical service of the Church of England. His work is painstaking and thorough and he is an excellent organist, a skilled accompanist in the various musical services of Christ Church Cathedral. Mr. Priest is an associate of the Royal College of Organists in London. He is a fellow of the American Guild of Organists. The past year, with the assistance of his pupils, he has given a series of recitals on the large four manual Skinner organ at the Cathedral.

Ralph L. Baldwin was called to the Fourth Church organ in 1904, where he remained until 1917, and then went to the Immanuel Church when the Park Church united with the Immanuel, but he resigned his position as organist in 1925, after giving many years of efficient and conscientious service, on account of his duties as Conductor of the widely known Mendelssohn Glee Club of New York City.

Benjamin W. Loveland, who with much experience as a Choral Director and as composer, succeeded Mr. Baldwin

at the Immanuel Church where he worked most efficiently for several years, in conjunction with Rev. Dr. Charles Carter, himself a musician of talent. Mr. Loveland takes a keen interest in the Oratorio Society of Hartford.

Mr. Loveland was followed by Marshal Seeley who has steadily won a place in the musical life of Hartford and is now organist at Center Church, as mentioned before.

Miss Elsie Dresser with her wide experience and fine ability, was engaged as organist and choirmaster at the Immanuel Congregational Church after twelve years of faithful service as organist and choirmaster at the Center Congregational Church, but later resigned.

Clifton C. Brainerd whose activities as organist and choirmaster at the Church of the Good Shepherd have been generally recognized throughout the city, is a competent organist and director. His Sunday evening musical services have been of much interest.

Robert Prutting has recently become Minister of Music at the Central Baptist Church, with its fine organ. Mr. Prutting is not only organist and choirmaster of the large chorus choir, but also the conductor of the orchestra which assists at the Sunday Evening Musical Services, which are largely attended.

L. Burdette Hawley, pupil of N. H. Allen, has been associated with the South Church for over twenty years and proved very efficient and satisfactory, following in the musical traditions of this historic Church Choir service.

Clarence E. Watters came to Hartford October, 1929, from the Church of the Ascension in Pittsburgh, Penna. He was a pupil of Mark Andrews, and of Marcel Dupre in Paris, and is a fellow of the American Guild of Organists. Mr. Watters is very much interested in his choir and organ work at St. John's Church.



Edwin F. Laubin deserves much credit not only for his work at the Asylum Hill Congregational Church with its fine choir (which has no superior in the city), but also for the monthly musical services which are a feature of Hartford's sacred music during the season. As an accompanist in the Church service, Mr. Laubin is at his best, and his playing is characterized by excellent taste and musical feeling. As conductor of the Hartford Oratorio Society, he has rendered a great service to Hartford's music, and it is gratifying to know that the Society under his leadership is at present in a prosperous condition and looking forward to a larger future development.

Mrs. Myra Yaw whose energy and marked talents in all kinds of accompanying have produced fine results at the Fourth Church, as well as at many clubs and private concerts throughout the city, is a most conscientious organist.

Miss Esther Nelson has already made a favorable name for herself by her recitals at the Church of the Redeemer, the Bushnell Memorial, at the opening of the new Aetna building, and over the radio.

Since the completion of the beautiful Bushnell Memorial with its powerful and brilliant organ, distinguished organists from all over the country have visited Hartford, and broadcast recitals with conspicuous success, and widespread public appreciation. These organists were — Lynwood Farnham,\* Arthur Kraft, Pietro Yon, Vincent H. Percy, Palmer Christian, Gordon B. Nevin, Carl McKinley, Prof. Joseph S. Daltry.

Just before the year 1930 ended, a recital was given by the eminent young organist from the Augusteo at Rome, Fernando Germani, which attracted more attention than any that had been given before at the memorial unless we except

\*Died November 23, 1930.



the recital by Lynwood Farnum, the distinguished Bach scholar and whose death in November, 1930, brought loss and sorrow to the musical world. A vast audience of about 2500 people gathered to hear Germani and although young in years, he had the command of a mature musician. The recital was given without notes and with a confidence and knowledge which placed him in the line with that famous group of french organists, Guilmant, Dupre, Bonnet and others.

All these recitals were given to the city under the auspices of the Bushnell Memorial Association.

## WALDO SELDEN PRATT

ANOTHER HARTFORD MUSICIAN, whose activities have been mostly in the field of research and publication, is Waldo Selden Pratt, who has made his home here for almost half a century. He was born at Philadelphia in 1857, the son of Rev. Dr. Lewellyn Pratt, who for some years was professor in the Hartford Theological Seminary—one whom many still remember for his winning personality and for his intimate relation with several Hartford churches, including that where Dr. Bushnell once ministered. The son graduated from Williams College in 1878 and was then student and fellow at Johns Hopkins University for two years and on the staff of the Metropolitan Museum of Art for two years more, so that he has always been engaged upon several other subjects besides music. Yet his musical study and activity as an organist dates back to his boyhood days. He first came to Hartford in 1882 as organist at the Asylum Hill Church, followed a few months later by his becoming instructor in music and hymnology at the Theological Seminary, where he is still professor, though emeritus since 1925. The latter post involved his taking charge of the Hosmer Hall Choral Union, a general oratorio society begun under the Seminary's auspices in 1881 and taking its name from the Seminary's principal building.

Dr. Pratt continued as organist at the Asylum Hill Church and as conductor of the Choral Union until 1891, besides leading the St. Cecilia Club (ladies' voices) in 1884-88, giving up those activities to devote himself to his teaching and organ-playing at the Seminary and to much lecturing and writing, not only concerning church music and musical history and

education, but concerning hymnology, the development of public worship and certain Biblical subjects. Among his musical undertakings were courses in music-history at Smith College for thirteen years and at the Institute of Musical Art in New York for fifteen years from its foundation in 1905. Since 1885 he has been active in the Music Teachers National Association, serving after its reorganization in 1906 for three years as its president and later as its editor and treasurer. In 1912-19 he was head of the American Section of the International Musical Society — finally broken up in consequence of the World War.

Among his many publications as editor or author are the well-known "St. Nicholas Songs" (1885), the many thousands of musical terms in the "Century Dictionary", on whose staff he worked for about twenty years. "Musical Ministries in the Church" (1901, enlarged in 1913), the large "History of Music" (1907, enlarged in 1927), which is probably his best-known book, used all over the United States and even in England, the American Supplement to "Grove's Dictionary", 1920, aiming to trace the whole story of music in America, "The Music of the Pilgrims" (1921), a critical study of the first music in New England, and the "New Encyclopedia of Music and Musicians" (1924), which holds a high place for condensed comprehensiveness. In 1898 he was made Doctor of Music by Syracuse University and in 1929 Doctor of Letters by his Alma Mater.

Professor Pratt's "History of Music" and his "New Musical Encyclopaedia", so concise and yet complete and interesting in their text, have found their way into many of the libraries of Europe and have been the help and standby of hundreds of music students in America.

His work is accurate, scholarly and entirely dependable —

never marked by the slightest appearance of haste — yet the ground he has covered with the finest kind of work has been so extensive, that it has often aroused the wonder and admiration of his friends and fellow musicians.

Of all Dr. Pratt's activities I wish to signalize his work in connection with the Choral Union Concerts and mention a few of them which remain memorable in the musical history of Hartford.

Dr. Chester D. Hartranft, a profound German scholar, was at that time president of the Hartford Theological Seminary. With his erudition and training — also a fine musician — considered it a part of student education to study the great choral works. Dr. Hartranft had a fine right hand man in Professor Pratt who, after the first year of the existence of the chorus, under the leadership of W. W. Sleeper, a student at the Seminary, was its indefatigable and interested leader from 1882 to 1891. The *first public* rehearsal of the Hosmer Hall Chorus was given at Hosmer Hall in 1881, with Mr. Sleeper as conductor. The second part of the "Elijah" was undertaken. Richmond P. Paine, organist, and John M. Gallup, pianist. Soloists were Ella C. Lewis, Mrs. T. W. Russell, Mrs. Minnie M. Peck, Frank H. Mason, and Clarence E. Hay. Strange to say there was no date whatever on the charmingly printed programme which was sent in to me, but as it was under Mr. Sleeper's direction must have been in 1881.

Of all the list of oratorios — and quite remarkable the work seems as we look back — given in those days under Professor Pratt's leadership it is impossible to relate in full.

The active membership of the Hosmer Hall Chorus at this time was about 175. A little longer list of sopranos and altos, then tenors and basses. There was also a long list of subscribing members, each member paying \$5.00 and entitled to two seats for the three annual concerts.



The Board of Directors were: J. M. Allen, C. B. Canfield, H. R. Coffin, J. L. Greene, C. D. Hartranft, S. A. Hubbard, C. A. Jewell, W. S. Pratt, Rowland Swift, Dr. Hartranft being president, Col. Greene vice president, and Mr. Swift treasurer.

The first offering of the Chorus, under Professor Pratt's direction, was in January, 1883, when Schubert's "Mass in G" and Mendelssohn's 42d Psalm were given. In May of that same year Mendelssohn's 95th Psalm and parts of the "Messiah" were presented.

Now we come to a most interesting period in the History of Hartford's music. In 1883 occurred the 400th anniversary of Martin Luther's birth, November 10, 1483-1883. To note an event of such historic importance, a celebration by the faculty of the Theological Seminary took place at the First Church of Christ with Professor M. B. Riddle as Chairman. Dr. Hartranft made a profound and scholarly address. The music was furnished by the Hosmer Hall Chorus under Professor Pratt and gave four of the great Martin Luther hymns — the audience joining in the singing of "Ein' Feste Burg" with English translation by Thomas Carlyle. This great hymn is based on the 46th Psalm. The sterling value of both hymn and tune and their adaptation to each other is remarkable and one of the most admired pieces of church music in existence. It was sung at Luther's funeral, and became one of the mightiest of the battle hymns of the Reformation. The melody is elaborated by Bach in one of his best cantatas; by Meyerbeer in the opera "Les Huguenots"; by Mendelssohn in the last movement of the Reformation Symphony; by Wagner in his Kaiser Marsch. The Hallelujah Chorus was also given toward the end of the programme. Mr. N. H. Allen presided at the organ and played the organ arrangement of the "Reformation Sym-

phony" by Mendelssohn and ended with an organ postlude (Fugue in E-flat) of Bach.

January 25, 1884, at the Asylum Hill Congregational Church the Choral Union gave an evening of Cathedral Music. Part I consisted of German chorales and motettes, the words of one of the old chorales dated back to 1091 (one of the most famous), which later was harmonized by Bach and repeatedly used by him in "The Passion" with remarkable beauty and effectiveness. Another old chorale, words and music attributed to Rev. Philipp Nicolai, D.D., 1556, harmonized by Mendelssohn and used by him in the Oratorio "St. Paul" both in the overture and in the scene of Saul's conversion. Three motettes of Kretzschmar (1848), the last one being the 23d Psalm which was very tuneful and appropriate to the words, were also given. The second part had old English anthems and hymn tunes of William Spark, Joseph Barnby, William Sterndale Bennett, John Hullah, John Stainer, John Goss, John Bacchus Dykes and Henry Smart. All the words were printed on the programme, all the dates given, besides explanatory notes. It was an unusual idea for a concert, involving much time in the arrangement, to say nothing of its fulfilment. It undoubtedly was suggested and grew out of the Martin Luther Centenary.

There were several performances of Handel's "Messiah" the first complete one being given May 7, 1884, at the Asylum Hill Congregational Church when Mrs. E. Humphrey Allen of Boston was the soprano. The Beethoven Quartette Club and the Germania Orchestra assisted. There were 175 voices in the chorus. Mrs. Allen sang "Come unto me all ye that labour" with her full and beautiful voice and with fine interpretation; also the recitative "There were shepherds abiding in the field" and her resounding notes in "Rejoice greatly, O daughter of

# HOSMER HALL CHORAL UNION.

Season of 1884-5.

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## SECOND CONCERT.

Asylum Hill Congregational Church,

TUESDAY EVENING, FEBRUARY 10, 1885,

At 8 o'clock.

1685.

1885.

### Bach-Handel Jubilee,

Commemorating the Bi-Centennial Anniversary of the Births of

JOHANN SEBASTIAN BACH & GEORG FRIEDRICH HANDEL.

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Miss EMILY WINANT, of New York, Contralto.

Mr. GEORGE J. PARKER, of Boston, Tenor.

Mr. A. E. STODDARD, of New York, Bass.

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Prof. WALDO S. PRATT, Conductor.

Mr. C. N. ALLEN, 1st Violin. Mr. R. P. PAINE, Organist.

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THE BEETHOVEN QUARTETTE CLUB and

THE GERMANIA ORCHESTRA, of Boston.

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The Third Concert is unavoidably postponed from May 6 to May 13, 1885, when HAYDN'S oratorio,  
"THE CREATION," will be given with competent soloists and orchestra.

Zion" had telling effect. In Part III she gave "I know that my Redeemer liveth" with inexpressible beauty, and with great satisfaction to those who had memories of it being sung in Hartford by Jenny Lind, Parepa Rosa and Nillson. The other soloists were Mrs. Ida Welsh of Boston, F. W. Jameson of New York, and Ivan E. Morawski of New York, whose deep voice made "the nations rage furiously together". This was an eventful performance and many people recall it with great pleasure. There were other presentations of the "Messiah" in 1885, 1886, 1887.

At the end of the year 1884, the following programme of various short works were given: Max Bruch, "Jubilate", Amen; Kretzschmar's 23d Psalm; Schubert, "Miriam's Song of Victory"; Schumann's "Advent Hymn"; Mendelssohn's 42d Psalm. This last, the most perfect of all the nine psalms that Mendelssohn set to music. He himself said that it gave him much pleasure to write it and it was the only one of his vocal works that he had not altered. The soloists assisting at this concert were Ida Hubbell of New York, Flora L. Hyde of Hartford, Henry F. Trask of Springfield, and T. J. Adams of New Haven.

The most important concert, however, was the Bach-Handel Jubilee given in commemoration of the 200th anniversary of the birth of these great masters in 1685. It was held at the Asylum Hill Congregational Church February 10, 1885, and Bach's Christmas Oratorio was given, Parts I, II and III. It was an impressive occasion in Hartford and the only presentation that has ever been given. How well we remember, in the second part, the lovely Pastoral Symphony with its perfect orchestration "which pictures the shepherds watching their flocks by night on the plains of Bethlehem" as played by the Germania Orchestra of Boston, and also the



exquisite contralto solo "Slumber, beloved, and take thy repose" as sung by Emily Winant of New York. The Beethoven Quartette Club, as well as the Germania Orchestra, again assisted, and George J. Parker of Boston was tenor, A. E. Stoddard of New York, bass, who gave a most satisfactory rendering of the beautiful recitative in the second part.

For the Handel celebration the Utrecht Jubilate was given. The joyful choruses, as well as the solemn strains of the great work, made a striking impression upon the audience. This important work of Handel's, written with English words, was probably first given in London at St. Paul's Cathedral July 17, 1713, in honor of the Treaty of Utrecht between England and France.

May 13 in the year 1885, Haydn's "Creation" with its imposing proportions was given with a chorus of 185 voices, assisted as usual by the Beethoven Quartette Club and the Festival Orchestra from Boston.

March 3, 1886, Haydn's "Imperial Mass" was presented. At this performance Mrs. E. Humphrey Allen of Boston was soprano; Marion Keeney of Hartford, contralto; Dr. Frank E. Miller\* of New York, tenor, and Norman H. Spencer of Hartford, bass. As the Mass was short, it was followed by a miscellaneous programme. Mrs. Allen sang "My Hope is in the everlasting" from Stainer's "Daughter of Jairus", and the beauty of her rendering is still vivid in memory. Miss Keeney and chorus gave the Sanctus and Hosanna from Berlioz's "Requiem" and Dr. Miller sang the aria from "Elijah", "Ye people, rend your hearts"; while the "Prayer of the Crusaders" by Gade was sang by Mr. Spencer and chorus. "Ein' Feste Burg", with a new figured accompaniment for orchestra by N. H. Allen closed the interesting concert.

\* Dr. Miller was born in Hartford, educated at Trinity College and became a throat specialist in New York.

In May of the year, 1886, Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" were given and in the month of May, 1887, the oratorio of "Elijah".

Selections from Gounod's "The Redemption" were sung March 14, 1888, and at the same concert Schubert's "Song of Miriam". "The Redemption a Sacred Trilogy", is the title which Gounod gave to this work, and on the opening page he wrote, "The work of my life". It was brought out in the year 1882 and first heard in America in the winter of 1883-1884, under Theodore Thomas' direction.

The majestic Cantata, "Miriam's Song of Victory", written the last year of Schubert's life is a work of imperishable beauty. It is written for soprano solo and chorus, words by the poet Grillparzer. The theme is Miriam's hymn of praise for the escape of the Israelites and the exultant song of victory by the people.

The oratorio of "Samson" (based on Milton's "Samson Agonistes") was given by the Hosmer Hall Chorus in May of the year 1888. It had a splendid performance, one of the best ever given by the chorus. Of all Handel's works it is the most popular (after "The Messiah") in England, but seldom heard in America. Mrs. E. Humphrey Allen was soprano, Miss Clapper, alto, Theodore J. Toedt, tenor and D. M. Babcock, bass. The chorus consisted of 225 voices. The world knows that the "Messiah" was written in about three weeks' time, first performed in Dublin where Handel had gone completely discouraged. It brought immortality to the name of Handel, and a burial in the poet's corner of Westminster Abbey which he greatly desired. Eight days after finishing the "Messiah" he commenced "Samson" and finished that in five weeks.

The Oratorio of St. Paul was also given in 1888 and is most pleasantly remembered by many who sang in the chorus, as well as by many who listened in the audience.

The first grand musical festival of the Hosmer Hall Choral Union took place in May 1889 (at the Armory Hall), following the plan of Worcester and other cities. Gounod's "Mors et Vita" (the first time in Hartford) began the Festival on the Friday evening, a full chorus and the Festival orchestra under Carl Zerrahn, with Max Bendix as concert-master. Emma Juch was soprano; Mrs. Virginia P. Marwick, alto; James H. Ricketson, tenor, and Signor Clemente Bologna, bass. The press said: "It was a grand triumph for the Hosmer Hall Choral Union." "Mors et Vita" is written in the form of a Trilogy; the Requiem, the Judgment, and Life. Many cuts had to be made or the audience would have been delayed until a very late hour. The chorus never sang better although the music is of an entirely different nature from anything they had previously done. The intervals are often difficult, the transitions unexpected and perplexing. In "Mors et Vita" the chorus "I am Alpha and Omega" and the final chorus "Hosanna in Excelsis" which closes this remarkable work, were splendidly given. It is a great broad scheme for an oratorio which although it does not reach the sublime heights of the old masters, yet the hearer is surrounded by an atmosphere of great devotion. This was the last work of the veteran composer.

At the Saturday afternoon concert of the Festival, the favorite of all pianists, who later came to Hartford, made her first appearance, Adele Aus der Ohe, and played the Liszt Concerto in E-flat with the Festival orchestra. Dr. Mayer said in the "Times" — "This remarkable young woman has the gift which nature is chary in bestowing; that of establishing an electric current between herself and her hearers from the first note struck from the keyboard and holding tight the heart strings of all, until she rises from her seat and leaves the stage.



The greatest artistic achievement of the Festival was her playing, and in itself a performance so great as to make an era in the musical memory of concert goers. Even more than the audience, the orchestra catch the spirit of the occasion, and play like different men. Such piano playing is not merely great, but it is a ministration."

At this same concert Victor Herbert played a Fantasia for 'cello by Servais; Campanari sang from Verdi's "Ernani" — Miss Von Doenhoff sang from Gluck's "Orpheus". For the second part of the programme the orchestra played Beethoven's "Leonore" Overture No. 3 and Mozart's "Jupiter" Symphony and the "Tannhauser" Overture, besides Handel's "Largo" for strings. The "Largo", with all the ten men standing, was played twice through, the first time by Max Bendix alone, who had a broad beautiful tone and greatly esteemed as an artist, and the second time by all the ten violins. It was received with demonstrations of delight. In those days the English orchestral players often stood while they played.

The Saturday evening concert began with Barnby's "Rebekah" an "Idyl" given with full chorus and orchestra. Dr. Mayer said — "Professor Pratt has brought another new choral work to the front, namely Barnby's "Rebekah", a Scriptural Idyl. It is a short work, with not much for the chorus to do, but it did that little finely. The music was tune-ful, almost too sweet." After the intermission the concert was miscellaneous. Victor Herbert again appeared and played three solos, and Signor Bologna sang with chorus "Father, from a distant land", taken from the "Crusaders" by Gade. But the great cheering was given to Signor Perotti, who sang with great style and power, two arias from Meyerbeer and Verdi, also Lohengrin's Farewell. The Concert ended with the Hallelujah Chorus from the "Messiah". The Festival had been of absorbing interest.



At the second Festival which came May 9th and 10th, 1890, Professor Pratt and his chorus presented Dr. Hubert Parry's "Judith" for the first time in America. In "Judith" Dr. Parry was his own librettist. Judith's courageous feat, as told in the Apocrypha, has been treated over and over again by painters and a few times by musicians. Dr. Parry received high praise for the ability with which he has linked the scenes together and described them. Higher praise still was due him for the lofty, artistic spirit and dignified feeling revealed in his setting. Choral music fills at least three-fourths of the score of "Judith" and very fine choral music it is. Dr. Parry's finale is laid out on an imposing scale and brings the work to an extremely impressive termination. Judith is a very dramatic part to sing and puts heavy strain upon the voice of the singer. Mrs. Jennie Patrick Walker was magnificent in the part, equal to the task. She was a member of the choir of Rev. Brooks Herford's Church and considered the leading oratorio soprano in Boston. William J. Winch was Manasseh, the King.

In the autumn of 1890 the last of Professor Pratt's rehearsals of the Choral Union Concerts were given to the study of Dudley Buck's "Light of Asia"; which rehearsals were later carried on by Mr. John S. Camp. The work was given May 5th, 1891, under the composer's direction, already mentioned in the first chapter, and for the first time in Hartford. Dudley Buck was then in his 58th year, greatly honored and living in Brooklyn. This concert formed part of the Third Festival of the Hosmer Hall Choral Union and was given at Foot Guard Hall.

Gertrude Franklin took the part of the princess, William H. Rieger the prince, Heinrich Meyn the king. Running throughout are two prominent themes, the Fate theme bold and rugged, the consummation theme, tender and lovely. By their use the ethical significance of the work becomes clear. As a whole the work is brilliant, elaborate and striking, full of scholarly achievement and spiritual insight.

The Board of Directors for '89 and '90 were: J. M. Allen, James P. Andrews, Esq., Rev. Prof. I. T. Beckwith, Atwood Collins, Rev. A. L. Gillett, Edward B. Hooker, M. D., Charles A. Jewell, Rev. Henry H. Kelsey, Rev. Charles S. Nash, Prof. Waldo S. Pratt, Prof. Charles C. Stearns. Atwood Collins, President, Charles A. Jewell, Vice-President, Frank B. Gay, Secretary, William J. Dixon, Treasurer.

All the years that have followed those occupied with giving the educational concerts just mentioned (and there were many more), Dr. Pratt has been occupied with teaching, research work, completing his *History of Music*, his *New Encyclopaedia* and his *American Supplement to Grove's Dictionary*. He is still actively engaged in many kinds of musical and literary work.

On June 24, 1929, Professor Pratt received from Williams College, his Alma Mater, the honorary degree of Doctor of Letters (L.H.D.). Dr. Morton presented Professor Pratt in the following words — "I present Waldo Selden Pratt, a graduate of Williams College in the Class of 1878, and for nearly half a century Professor of Music, Hymnology and Public Worship in Hartford Theological Seminary. Distinguished for his researches in the history of music and for his many activities as teacher, scholar, author and musician, his influence has extended far, both within and beyond the bounds of the Church."

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The St. Cecilia Club of which Professor Pratt was conductor from 1884-1888 gave concerts at Unity Hall two or three times a year, and the weekly rehearsals were held in the Chapel of Christ Church.

This was not the original St. Cecilia Club founded by Henry Wilson, although many of the original members were in the chorus. After the death of Henry Wilson the chorus was carried on two or possibly three years by Mr. Albert Woeltge who came from New York each week. He presided

at the Park Church organ in 1880, the year after Mr. Allen went to South Manchester and before Mr. Camp was organist there. Mr. Woeltge is remembered by a few people who record he was a brilliant organist and a gifted musician. In its early days the St. Cecilia Club held quite a unique place in the musical and social life of Hartford. Mrs. Charles W. Johnson had been its first president, and was the guiding spirit for many years. The members met for rehearsals in the old Melodeon Hall on Main Street. Some of the early concerts were held there and also at Seminary Hall on Pratt Street. Evidently the St. Cecilia Club went into a sleep like the Jubal Society of old, but not such a long or profound one but that it could be awakened. It was due to Mrs. Johnson's influence and that of Mrs. Alfred B. Bull that the club was re-organized and Professor Pratt invited to become its director (1884). The rehearsals were a great pleasure to the members and the complimentary concerts to their friends were always attractive.

At the concert in the year 1885 the chorus gave the Cantata "The Sleeping Beauty" by Henry Lahee, text by Tennyson. At this concert Professor Pratt and Mr. Paine played as a duet for piano and organ the Nocturne from "Midsummer Night's Dream". In the year 1886 "King Rene's Daughter" by Sir George Smart was given. "The choral singing of the ladies under the direction of Professor Pratt was particularly fine, and the rendering of Smart's Cantata "King Rene's Daughter" being in the highest degree praise worthy" — said the press.

In April 1887 there was a complimentary musicale at Unity Hall, at which many lovely Part Songs were sung, and the Cantata "Queen Aimee" by Prout. Miss Lottie Korn, Miss Elizabeth King and Mrs. Marwick gave solos. Mrs. N. H. Allen and Mr. Paine played piano and organ duet, a "Concertante" composed for the occasion by N. H. Allen.



All the active members' names, forty-five in all, were published on the programme as well as the seven honorary members.

The actives were:—

Mrs. Lucius A. Barbour	Miss Carrie Fisher	Mrs. L. Quincy Porter
Mrs. G. D. Bates	Mrs. Galloway	Mrs. William H. Post
Mrs. H. L. Beach	Mrs. Lester H. Goodwin	Mrs. Lewellyn Pratt
Mrs. J. Watson Beach	Mrs. F. S. Hatch	Mrs. Charles T. Russ
Mrs. M. Bowen	Miss Jessie Hayden	Miss E. C. St. John
Miss Kate Brandegee	Miss Sarah Hendee	Mrs. Samuel B. St. John
Mrs. J. H. Brewster	Miss Sarah Huntington	Mrs. W. E. Simonds
Miss Lydia Brooks	Mrs. P. H. Ingalls	Miss Elizabeth Stedman
Mrs. A. B. Bull	Mrs. M. M. Johnson	Mrs. Thomas S. Steele
Mrs. Virginia Chinn	Miss Sarah Legate	Mrs. E. S. Terrill
Miss Lottie Clarke	Mrs. H. R. Mills	Miss Kate Tyler
Miss Nellie Collins	Mrs. George W. Moore	Miss Mabel Ward
Miss May Danforth	Miss Emily Morgan	Mrs. O. H. Whitmore
Mrs. George H. Day	Miss Florence Peltier	Mrs. Whittemore
Mrs. Thomas M. Enders	Miss Edith Pelton	Mrs. F. B. Wilson

### Honorary Members

Mrs. Charles W. Johnson	Miss Flora L. Hyde	Mr. R. P. Paine
Miss Henriette Adams	Miss Lottie Korn	Prof. Waldo S. Pratt
	Mrs. L. C. Lancy	



## CHAPTER VII

### RICHMOND PECK PAINE

RICHMOND P. PAINE, closely associated with the musical life of Hartford for many years, was born in New Bedford, Massachusetts, in 1858. He began his musical career as a choir-boy, and his ambition was to be an organist and director. After thorough training in the technique of the organ and in composition from Mr. N. H. Allen, who was then organist and teacher at New Bedford, Mr. Paine gave his first organ recital there in 1876. It was in 1879, the year after Henry Wilson died, that he came to Hartford, through the influence of Mr. Allen, and succeeded Mr. Wilson as organist at Christ Church. He remained in Hartford only two years, for a call to Meriden — where he had the leading position as organist and a fine new organ — held him there for about five years. In 1885 he went to New Britain, where he lived for twenty years, and during that time was organist at the South Congregational Church besides carrying on his chorus work all about the state, full of interest and enthusiasm in the work. In 1883, began his association with Prof. Pratt in developing an oratorio society in Hartford. At first he was accompanist, always at the organ when concerts were given, and in the year 1891, became the successful leader of the chorus, a position he held for ten years. So his ambition to be a church and concert organist and a choral conductor was fulfilled.

Mr. Paine had notable genius for choral leadership. Tactful, calm, methodical, with a sense of humor, a personality that never antagonized, he was an inspiration to all members of the chorus which he directed. Hence his influence was inspiring and fruitful. Many have envied him a quality of

leadership that was rare and this quality was combined with a deep musical nature.

Mr. Paine took up the work of the Hosmer Hall Choral Union alone, the autumn of 1891. He had been gradually extending his influence about the state, in Winsted, Middletown, Southington, Wallingford, Willimantic, besides his Philharmonic Society in New Britain. Often the combined choruses were brought together in a May Festival, with success.

The first programme we find, under Mr. Paine's direction, was when the Philharmonic Society of New Britain, the Hosmer Hall Chorus of Hartford joined forces with the Middletown Choral Society and gave a concert in Middletown, at the opening of the Middlesex Music Hall in 1892. The overture, appropriately played, was Beethoven's "Dedication of the House", Op. 124.

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The first concert in Hartford was February 5 of that same year, when the combined choruses under Mr. Paine gave "The Golden Legend" by Sir Arthur Sullivan, at Foot Guard Armory.

"This "Golden Legend" was a labor of love on the part of Sullivan. He lingered long and tenderly over the composing of it, and it was first brought out at the Leeds Festival in England, 1886. It had such a brilliant success that it greatly enhanced the reputation of the writer of the comic operas, "Pinafore" and "The Mikado". It stood head and shoulders above his other works. A tremendous ovation greeted the composer when he laid down his baton, and it pleased him greatly that he had done something worthy of his name and talent."

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The 4th Festival of the Choral Union, and certainly one of the most interesting and important, came May 2 and 3,

1892. The concerts of Monday evening and Tuesday afternoon took place at Foot Guard Armory, but the Tuesday evening concert — Mendelssohn's St. Paul — was given at the First Regiment Armory on Elm Street. The combined choruses were the Hosmer Choral Union, the Philharmonic Society of New Britain, and the Choral Union of Middletown, assisted by the Germania Orchestra of 45 men from Boston, led by Mr. Emil Mollenhauer. The first evening concert was a combination of the "Small Chorus" under Mr. E. N. Anderson and the orchestra. The assisting artists were Mrs. Julie E. Wyman, mezzo-soprano, Andreas Dippel, tenor, and Felix Winternitz, violinist.

The program was a very pleasing one but too extended to print here. Mrs. Wyman had a mezzo-soprano voice of fine quality and resonant timbre, and she sang "O don Fatale" from Verdi with charm and style of expression. Dippel won favor with his aria, Lohengrin's "Farewell" as did Winternitz who played the Military Concerto by Lipinsky.

The Small Chorus was well trained and the orchestra opened the concert with Beethoven's "Leonore" No. 3 and closed with Mendelssohn's "Nocturne" and "Wedding March".

At the second concert of this 4th Festival the soloists were Mr. and Mrs. Georg Henschel of London, and both Mr. Henschel and Mr. Mollenhauer conducted parts of the programme.

#### PROGRAMME

- |   |               |                 |
|---|---------------|-----------------|
| I. Overture to "Mignon"                     |               | <i>Thomas</i>   |
|   | ORCHESTRA     |                 |
| II. Recitative and Aria from "Alessandro"   |               | <i>Handel</i>   |
|   | MRS. HENSCHEL |                 |
| III. Intermezzo from "Cavalleria Rusticana" |               | <i>Mascagni</i> |
|   | ORCHESTRA     |                 |
| IV. Ballad, "The Erl-King"                  |               | <i>Loewe</i>    |
|   | MR. HENSCHEL  |                 |
| V. Invitation a la Valse                    |               | <i>Weber</i>    |
|   | ORCHESTRA     |                 |

- |       |  |                       |                                 |
|-------|--|-----------------------|---------------------------------|
| VI.   | The Lorelei<br>Serenade du Passant               |                       | <i>Liszt</i><br><i>Massenet</i> |
|       |  | MRS. HENSCHEL         |                                 |
| VII.  | Symphony in B Minor<br>Allegro, Andante con moto |                       | <i>Schubert</i>                 |
|       |  | ORCHESTRA             |                                 |
| VIII. | a. Praeludium                                    |                       | <i>Bach</i>                     |
|       | b. Fugue   |                       | <i>Bach</i>                     |
|       | c. Gavotte                                       |                       | <i>Bach</i>                     |
|       |  | STRING ORCHESTRA      |                                 |
| IX.   | Duets a. "Les Voitures Versees"                  |                       | <i>Boildieu</i>                 |
|       | b. Oh, that we two were Maying                   |                       | <i>Henschel</i>                 |
|       |  | MR. AND MRS. HENSCHEL |                                 |
| X.    | Overture to Tannhauser                           |                       | <i>Wagner</i>                   |
|       |  | ORCHESTRA             |                                 |

Mr. Henschel played all the accompaniments and both Mr. and Mrs. Henschel sang their solos at this Festival like the earnest, conscientious and beautiful artists that they were. How Mr. Henschel could declaim the ballad of "The Erl-King" and their duet, "Oh, that we two were Maying" was a bewitching and alluring ensemble, as they gave it. All the orchestral numbers were greatly enjoyed. A choice evening of music.

The 3d concert (at the First Regiment Armory on Elm Street) with its Grand Festival Chorus of 500 voices led by Mr. Paine, gave the oratorio of "St. Paul" by Mendelssohn. "St. Paul" with all its great beauties, is an early work and the subject does not lend itself to forcible treatment, but when Mendelssohn heard this oratorio as a mere listener at Birmingham, where he had conducted the rehearsals, but not the performance itself, he wrote in his journal that he found it very interesting. "I can hardly express the gratification I felt in hearing my work performed in such a beautiful manner. The power of the choruses — that large body of good and musical voices and the style in which they sang the whole of my music gave me the highest pleasure."

Mr. Paine also had his splendid chorus. The voices were



well balanced, the intonation true, the attack firm, and the beat of his baton was followed with spirit and precision. This performance of "St. Paul" could hardly be surpassed. Mr. Anderson, who had shortly before heard it given in London, said that the Hartford concert was quite as fine, if not more so. The soloists were: Mme. Fursch-Madi, soprano; Olive Fremstadt, alto; Whitney Mockridge, tenor, and Max Heinrich, bass. No better soloists could be found, and all did their parts satisfactorily and with ease. The programme of the whole Festival was well mounted; all the words to the Part Songs and choruses printed. One can well believe these festival concerts were decidedly worth while attending.

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Early in the year 1893, the Hosmer Hall Choral Union gave Bruch's "Arminius" assisted by the Boston Festival Orchestra. It had been given ten years before by the Handel and Haydn Society in Boston, for the first time in America. A thoroughly military spirit pervades the work, its motives being patriotism, religion and war, and therefore is styled as secular oratorio. This was an unusual and fine work and well presented in Hartford with Mme. Clara Poole, mezzo-soprano, Payne Clarke, tenor, Max Heinrich, bass.

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The month of May, 1893, brought the 5th Festival at Foot Guard Armory and Hartford seems to have had one at this time every other year. Festival programmes were bound to cover a good deal of ground as to music presented and were arranged so as to attract all classes. First an important work, that could not be given without orchestra and chorus of the best training, as well as solo artists of some distinction. A great amount of work it involved for those who undertook it. At this Festival of 1893 the Hosmer Hall Chorus had the as-

sistance of the Rheinberger Club led by Mr. E. N. Anderson. It was the same "Small Chorus" which had changed its name. Mr. Anderson, a very gifted leader and a composer of lighter choral numbers and choir music, led the Club until his death; the leadership was then taken by J. Walter Davis and the Club again changed its name to "Anderson" in honor of its first conductor. A short time before Mr. Anderson died, the Rheinberger Club had given its first concert, January 3, 1894, at Hosmer Hall.

He was greatly beloved by the chorus, and a memorial service was held for him at Hosmer Hall, May 2, 1894, as he was also instructor in the School for Church Musicians. At this memorial, the Rheinberger Club and number of Hartford singers took part, Misses King, Hascall, Brown; Messrs. Williams and Newton. Miss King sang three of Mr. Anderson's songs. Dr. Hartranft made an address. Mr. Anderson's home was in Worcester, Massachusetts, where he was born in 1857.

At the first concert of this 5th Festival the Rheinberger Club gave Handel's chorus "O the pleasure of the plains", from "Acis and Galatea", and Gade's "Spring's Message". Miss Maud Powell played several violin selections and Madame Natali sang with piano accompaniment.

The second concert, Tuesday afternoon, Mme. Lillian Nordica was soloist, and sang arias from "Herodiade" by Massenet and from "Mignon" by Thomas. She also gave the Bach-Gounod "Ave Maria" with Felix Winternitz playing the obligato. Mr. Giese gave cello solos, and the orchestra played the overture "Ruy Blas" of Mendelssohn; Andante and Gavotte, Bach; the suite "La Farandole", Dubois; two Hungarian Dances, Brahms; and ended with Wagner's "Rienzi" overture.

The third concert brought the important event — Verdi's Requiem Mass. Mr. Paine conducted. The soloists were Mrs.

Jennie Patrick Walker, soprano; Olive Fremstadt, alto; W. H. Rieger, tenor; and Max Heinrich, bass. In this Mass Verdi has given to the world some of the finest music ever written by him. The music impresses one deeply. Written to honor the Italian poet-patriot, Manzoni, who died in 1873, it is often called the Manzoni Mass. "Any one taking part should enter into the deep religious emotion, the sacredness of its meaning. The style of the great Requiem, though pathetic in its religious expression, is replete with youthful fire." It was splendidly performed and its impressive music held every listener spell-bound. Mr. Paine and his chorus had given their best in this presentation.\*\*

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December 19, 1894, the "Messiah" was given under Mr. Paine at Foot Guard Hall, the 15th season of the chorus, the 45th concert of the Choral Union. "Where does one find more dignity of genuine expression than in these old oratorios? No one has come forward in this century to give expression to this noblest form of musical art. A great crowd greeted the first performance of "Mr." Handel's "Messiah" in London, when King George II and his court attended. It was at the climax of the mighty chorus, "The Lord God Omnipotent reigneth", that King George and all the audience voluntarily rose to their feet and remained standing throughout, which example the world has followed to this day."

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In 1895, came the 6th Festival given at the usual place and with the assistance of the same orchestra. Mr. Paine gave Rossini's "Stabat Mater", at the first concert. This was an interesting musical event but as it was not a long work, solos

\*\*Mrs. Charles Dudley Warner heard the Requiem Mass in Italy the first time it was given, when Verdi himself conducted.



were added by Madame Nordica, Ben Davies, Gertrude May Stein, and Watkins Mills. (The latter singer had, a few years before in England, achieved great results in oratorio work, under Barnby and Henschel.)

Mme. Melba was the attraction of the afternoon concert and gave the "Mad Scene" from "Lucia", with flute obligato by Charles K. North; also "Caro nome" from Verdi's "Rigoletto", the two operas with which she had instantaneous success in London. "Melba's rendering of "Caro nome" was distinguished by a clever management of her head tones, and with very effective graces of vocalization, which always won favor with an audience." Mr. Van Vechten Rogers added a harp solo and "Moto Perpetuo" of Paganini's was played by all the first violins. The orchestra gave as its novelty "Suite in A Minor" by McDowell; besides "Carnival Romain" by Berlioz; "Rouet d'Omphale" Saint-Saens; and at the end "Melpomene" by Chadwick. A programme that would have a welcome hearing today.

At the third concert "Samson and Delilah" of Saint-Saens, was presented "for the first time in Connecticut", so the programme read. The Philharmonic Society of New Britain joined with the Choral Union, making 300 voices. The soloists were Mrs. Julie Wyman, W. H. Rieger, Francis Rogers, Clarence Davis, and William H. Clarke. We felt it was a great opportunity to hear this music in Hartford and were grateful to Mr. Paine for the undertaking. It has since been given by the Oratorio Society under Mr. Laubin's direction.

The Board of Directors of the Hosmer Hall Choral Union in the years 1894-1895 comprised: Rev. E. A. Smith, Rev. Dr. Hartranft, Edward B. Hooker, M.D., Francis R. Cooley, Rev. Henry H. Kelsey, John M. Gallup, Prof. Alfred T. Perry, Prof. L. B. Paton, Joseph A. Graves and Joshua W. Allen.



Walter S. Brown, Librarian; Richmond P. Paine and J. Walter Davis, Directors; Mrs. Harriet Crane Pitblado was the valuable accompanist through all the years of the Choral Union rehearsals under Mr. Paine, and Mrs. Lucius Johnson accompanied the Rheinberger Club. Rehearsals of the Choral Union were held every Friday evening from October to May at Hosmer Hall.

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In 1896 came the 7th May Festival. This time it was held at Parsons' Theatre and lasted for the usual two days. At the first concert John Spencer Camp's 46th Psalm was given, which was gracefully dedicated to Dr. Hartranft, President of the Theological Seminary. One of the important numbers on the programme was a quartette from Beethoven's "Fidelio" sung by Lillian Blauvelt, Gertrude May Stein, Evan Williams and Giuseppe Campanari.

The afternoon concert brought forth Ben Davies, the English tenor, who sang in his perfect style and with orchestral accompaniment an aria from Gounod's "Queen of Sheba" besides a miscellaneous group of songs; later, Frau Klafsky, the big German singer, with the rich voice, sang from "Fidelio" and also from "Tristan and Isolde".

The Tuesday evening concert was the memorable one when the oratorio "Elijah" was given. The choruses had been studied with great care and were given with splendid vigor. Nordica, Bloodgood, Evan Williams and Max Heinrich were the experienced soloists.

When the "Elijah" was given in Royal Albert Hall, London, in that musical and eventful year of 1888 — where there were 12,000 people in the assembly — Nordica was among the principal soloists, Barnby had conducted. She was experienced and well qualified for the part and Hartford

gave her a great welcome. She declaimed everything in her dramatic and impressive style and her voice was at its best in the exquisite solo "If with all your hearts". The rendering of the trio "Lift Thine Eyes", unaccompanied, was exceedingly well done and was as usual the great favorite with the audience, but the effect produced by the last chorus of the first part "Thanks be to God" was truly wonderful. The marvelous effect of the rain and rushing of waters, as given by the violins, added greatly to the imagination.

"Elijah" was performed with an altogether exceptionally strong cast, and the double quartette, made up of well-known Hartford singers — life-long residents — Mrs. Samuel H. St. John, Miss Elizabeth King, Herbert Rice, tenor, and A. E. Hobson, bass — added to the occasion. Master Albert Schaefer, of Middletown, sang the part of "The Youth". On the whole, an extremely fine performance.

In 1897 came the 8th Festival and its principal feature at the first concert was "The Golden Legend" by Sir Arthur Sullivan, given for the second time by the Hosmer Hall Chorus, under Mr. Paine's direction. Soloists — Flora Provan, Katherine Bloodgood, J. H. McKinley, and Heinrich Meyn.

The miscellaneous concert of the next afternoon had an interesting programme. Tschaikowsky's Overture "1812"; Alexander Mackenzie's "Benedictus" (the note saying that he was one of the leading English musicians); "Les Preludes" Liszt; and March "Heroique" of Saint-Saens. Madame Ella Russell sang "Ocean, thou Mighty Monster" from "Oberon", "Dich Theure Halle" from Tannhauser and "Die Lorelei" by Liszt. She had a very commanding presence, which gave dignity to her performance.

The third concert of this Festival presented Berlioz's "Damnation of Faust". Lillian Blauvelt was "Marguerite";

Rieger "Faust"; Campanari "Methistopheles", and a good one; Heinrich Meyn, "Brander". The chorus was again assisted by the Philharmonic Society of New Britain and the Festival Orchestra. This is altogether a very characteristic work of Berlioz and it was given as interesting and fine performance.

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At Christmas time, 1897, Mr. Paine gave the Messiah with the Hosmer Hall Chorus at the Fourth Church. Mr. S. Clarke Lord — well remembered as organist under Rev. Joseph Twitchell's pastorate at the Asylum Hill Congregational Church — was organist on this occasion. Miss Annie Moulton, of Hartford, soprano; Mrs. Franz Milcke, second soprano; Mrs. Ruth Thayer Burnham, contralto; Hobart Smock, tenor; and William Howland, bass. Mrs. Burnham's rendering of "He was despised", familiar as it was, had so much meaning that it became a fresh and living thing. She approached it with a mezzo-piano voice, with great ease, and with a beauty long remembered. Mrs. Burnham had intuition added to a fine contralto voice, and is not forgotten by chartered and early members of the Musical Club, for during her stay in Hartford she was a valuable member. She was in demand for concerts all about the state and at this time with Mr. Frank J. Benedict, then organist at the Fourth Church, gave a series of lecture-recitals at Unity Hall.

\* \* \*

Mr. Paine and his chorus gave Verdi's Requiem Mass April 15, 1898, at the First Regiment Armory on Elm Street, the New Britain Philharmonic Society again joining forces with the Hosmer Hall Chorus and the usual Boston Festival Orchestra. This was the second rendition of the "Requiem" under Mr. Paine and every effort was made to make it a



memorable evening. Gadski and May Stein were the soprano and contralto soloists; Rieger, one of the best concert tenors, and Del Puente, a prominent baritone, — the other soloists. The concert opened with the "Tannhauser" Overture and Gadski sang "Elizabeth's Greeting".

The Requiem music is solemn, yet dramatic and the choral singing in it especially fine. The "Dies Irae" came out with force and effect, while the jubilant "Sanctus" was given with much animation. Delicacy of tone in the pathetic passages of the opening and closing of the Requiem is required. The chorus had great delight and interest in giving this work, and Verdi's picturesque orchestration was well rendered by the Boston orchestra. Gadski and Stein sang the gem of the Mass, the "Agnus Dei" with fine feeling, bringing out its beauty; and the trio "Lux Eterna" with Del Puente made an impressive ending to the evening.

A note at the bottom of the programme read — "as the beginning of the 'Requiem' is extremely piano, absolute quiet on the part of the audience is necessary in order that the effect may not be marred". Those who remember the concert will perhaps also remember the sudden hard April shower that descended on the iron roof, so overpowering in its effect that the tenor solo of Mr. Rieger's could not be heard. Quiet on the part of the audience had been observed. The Requiem Mass was so well given that it was repeated May 10, the following month, at the Hyperion Theatre in New Haven and the chorus took special pride in this out-of-town concert and gave a fine rendition of the music.

\* \* \*

The following year — April 1899 — brought an important event in the giving of "Hora Novissima". Horatio Parker, the composer, was at that time at the head of the Yale School of



Music. This concert was given at the Coliseum on Main Street, now the Palace Theatre. This was an important event and called for a big place and a large chorus. So the Choral Union, the Philharmonic of New Britain, the Harmonic Society of Southington, joined forces, to which was added the Festival Orchestra from Boston. The soloists were Flora Provan, soprano; Janet Spencer, contralto; Evan Williams, tenor; Myron Whitney, Jr., bass; Mr. Paine, conductor.

The translation of this Latin poem was done by Mrs. Isabella Parker, mother of the composer. Much interest was felt in this event, as the music was considered then, as now, the finest work of Professor Parker's.

He said it took him six months to set the poem to music, and that he wrote it at a time of great family sorrow. The subject appealed to him. He thought, as the "Stabat Mater" had been given such effective musical settings, that the Latin poem by Bernard de Morlaix could be used as well. The first two words of the poem are "Hora Novissima" ("Cometh earth's latest hour"). The lines are beautiful and have been much praised by churchman and scholars. The description of the heavenly land which follows, Dr. Neale said "was the most lovely, in the same way that 'Dies Irae' is the most sublime, and the 'Stabat Mater' the most pathetic of all medieval poems".

"Hora Novissima" was given in Worcester, England, that same year of 1899, as the principal feature of the "Three Choir Festival" there. This was a great honor for Horatio Parker, the first time an American composer had been admitted to their historical meetings. Additional honors were conferred when he was asked to compose a new work for Hereford Festival the next year and which was entitled "The Wanderer's Psalm" written in medieval style and harmony. "Hora Novissima"

was repeated at the Chester Festival, and also at Cambridge University in 1902, when the American composer was given the Musical Doctorate degree.

When this work was produced in New York, Mr. Krehbiel made the following criticism in the "Tribune" — "The poem is excellently adapted for musical setting, being full of varied and lofty imagery and sentiment. Its greatest drawback is its monotony of rhythm, which places fetters on the composer. Mr. Parker, in spite of this, succeeded in creating a work which is fascinating from beginning to end, for the lovers of sound, dignified, earnest ecclesiastical music."

This important medieval poem of Bernard de Morlaix, Monk of Cluny, "On the Celestial Country" set to music by Horatio Parker, was well worth knowing and it was a privilege to have had this performance in Hartford given so commendably by the choruses with Mr. Paine's fine comprehension and appreciation of the text and the music.

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There were several other concerts given by the Choral Union: In January, 1900, Haydn's "Creation" at the Fourth Church, this being the 100th Anniversary of the year of its first production.

Berlioz's "Damnation of Faust" was repeated April 15, 1901, with David Bispham as Mephisto and Mme. Zimmerman, Marguerite.

On April 16, 1902, the chorus under Mr. Paine's direction gave Coleridge Taylor's "Hiawatha's Wedding Feast" and "Death of Minnehaha", assisted by the Southington Harmonic Society, Anita Rio, soprano; Glenn Hall, tenor; Gwilym Miles, baritone, and the Boston Festival Orchestra. Preceding this the symphonic poem of Saint-Saens "The Youth of Hercules" was given by the Festival Orchestra.

In April, 1903, "Aida" in oratorio form was given at Foot Guard Hall, directed by Mr. N. H. Allen. The visiting artists were George Hamlin as Radames; Gogorza, a great favorite in Hartford, Amonasro; Shanna Cummings, Aida; Isabelle Bouton, Ameris; and Frederick Martin, Ramphis. The cast also included Hartford singers, Miss Moulton, Herbert Bullard and Charles E. Prior, Jr. It was a brilliant performance and the farewell concert of the Hosmer Hall Choral Union which had been in existence over twenty years and had given the representative choral works — a splendid record made.

During these last three years, Mr. Paine had been carrying on the rehearsals and concerts of the Philharmonic Orchestra (1899-1903) which will be the subject of another chapter. He proved his fitting qualities for leadership of a much greater orchestra than Hartford could produce at that time. After his connection with the orchestra had ceased and a short period of intervening rest, Mr. Paine was called, in the year 1905, to conduct the extensive enterprise of Mr. Carl Stoeckel at Norfolk, Connecticut — The Litchfield County Choral Union — where he continued with increasing renown until he retired in 1915, and since then has made his home in Norfolk. There was always greatest enthusiasm when Mr. Paine appeared in the doorway of the "Music Shed". Until he was seated or held up his hand, the applause never ceased. He was greatly honored and loved by the Litchfield County Chorus.

At the last Festival Concert in June of 1923, Mr. Paine again led the chorus to the delight of both singers and audience.

Mr. Stoeckel, who sponsored these choice and unusual concerts, died November 1, 1925. "This was the hallowed place where distinguished composers from Overseas, as well as in America, brought original works for first presentation and orchestras, choruses and soloists of renown interpreted them."



## CHAPTER VIII

### PHILHARMONIC ORCHESTRA

#### *Prelude I*

THE FIRST SMALL ORCHESTRA ever heard in Hartford came with a theatrical company which Hallam & Hodgkinson brought to Hartford in 1795, to open the New Theatre on Temple Street. This orchestra gave a concert in the State or Court House and consisted of an interesting and motley company. Most of them were gentlemen who had seen better days — some driven from Paris by the revolution, some of them nobles, others officers in the army of the King. They were excellent musicians and the orchestral music was a revelation to the people — to hear a clarinet, a harp, a french horn, as well as the violins and flutes — gave the first impulse to instrumental music which the city had not before received from any source. Its first effect was to increase the amount of “bad fiddling”, but interest in instrumental music was awakened so that after twenty years there were enough musicians in town to form a society for the purpose of giving concerts. It was in 1816 that a company of young men organized what was known as the Euterpian Society with 36 members whose names appear on the records when the constitution was drawn. At the second legal election his Excellency Jeremiah Wadsworth, a gentleman of known ability and musical talents, was duly elected president.

January 24, 1817, the first concert was given under his direction at which the Society presented to its patrons a “List of Tunes”, or “Order of the Euterpian Concert”. Such was the order that among the twenty-nine pieces played were fifteen marches, Washington’s Grand March, Col. Webb’s



Slow March, Olmstead's Dead March, etc. Also the march from "Judas Maccabaeus" and "Hail the Conquering Hero Comes", as well as several other selections from Handel, ending with "God Save America" and "Hail Columbia", the latter with chorus added. The records do not say where the concert was given, probably held in one of the churches, but a collection was taken to defray expenses and the amount received was \$23.00. The Society lived long enough to give six concerts. Christopher C. Lyman was one of the original members and played the flute. He was 16 years old at the time, and his son, Theodore Lyman, had in his possession a document which gave lists of the first members and their promises not to join any other society of similar kind.

There were subsequent orchestras of note and value to the city, but this early Society is mentioned because it was the first, and also as a rather interesting example of history repeating itself. When the Hartford Philharmonic Orchestra started in 1899, it had the same number of members as the old Euterpian Society — namely 36 — and the constitution drawn up reads very much as the one made in 1816. The Order of Music, however, was of a different nature and marched along in steps of progress.

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### *Prelude II*

In the month of May, 1920, after a little more than twenty years of the Philharmonic Orchestra's life in Hartford, there appeared in the press a long editorial in connection with starting a Maintenance Fund to make the orchestra a permanent one. Part of it is as follows:

"What the Philharmonic has done in the face of manifold discouragement and obstacles to realize the hopes of the men

and women who have sacrificed so much and in doing, have accomplished so much for the good of the community is a story of patient but fruitful endeavor that may some day be told. The time is not yet! Not while the local orchestra's guardian angel and chief benefactress lives to be embarrassed by the recital of her indomitable courage, brave patience, self-denial, fostering care and tireless efforts in behalf of the Philharmonic Orchestra. This orchestra has been a local organization from first to last — a part of the city's life in all these years, a civic asset. In the season just closed it has given the people of Hartford the best playing it has ever shown, playing that has been appreciated and enjoyed by thousands at the concerts and rehearsals. A symphony orchestra is necessarily judged by the symphonies it offers and at nearly every concert one has been given and no lover of orchestral music need be ashamed to show the many programmes of the Philharmonic to any out of town friend no matter how critical he may be in matters musical."

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Ten years and more have passed since the above was written, and possibly the time is now ripe to tell of the beginning of the orchestra, the first endeavors of the men who interpreted the music under its talented leader, and to catch the enthusiasm of its "guardian angel and benefactress", whose interest lasted to the very end of her life.

\* \* \*

In a quiet way a band of musicians in Hartford (some played in theatre orchestras) had been meeting together and playing for their own pleasure and practice. There is always some one person to take the first steps in organizing. F. C. Louis Schmidt, a 'cello and double bass player, then leader of the band, thought the time had come for progress under a

trained musician. Richmond P. Paine was suggested, called upon in New Britain by Mr. Schmidt and Mr. Frank Sedgwick, violinist, invited to hear the musicians play and consider the work of training them into orchestral shape. Mr. Paine was interested, consented to accept, and the first rehearsal took place in Good Will Hall on Pratt Street late in the autumn of 1899. Mr. Paine was well qualified to get the utmost out of the material offered, and for three seasons directed the orchestra and saw it grow in size and efficiency.

Let us take a look at the chartered members, those whose signatures are on the ledger according to the record of January 1900, the same month the Constitution and By-Laws of the Orchestra were drawn up and filed. There were twenty violins in all. Frank Sedgwick was concert-master. Sitting beside him was Miss Emma Spieske, now Mrs. William H. Miller. At the second desk was August Weidlich and Miss Marion Williams. Miss Anna G. Westcott, well remembered in Hartford, and Oscar Koenig, at the third stand. Others were B. F. Leventhal\*, Miss Florence Cummings from Plantsville, Miss Julia Gridley from Southington, Eugene R. Youngs, Miss Mary Perwo, Charles Heck, Carl Bigge, leader of the second violins, Dr. Charles S. Stern, J. A. Spaulding, Jr., Arthur D. Francis, William L. Mason, Miss Annie E. Sporer, Charles Zipf, Jr., and William Waltersdorf. Miss Mary Beeman violinist (Mrs. Henry S. Bushnell) who had taken part in many concerts in Hartford and was an excellent musician, became a useful member of the orchestra after the first year. Miss Hildegard Brandegees and Miss Anna Klauser from Farmington, later came into the orchestra and were valuable members. Miss Brandegees appeared as soloist at one of the

\*Mr. Leventhal went to Philadelphia where he played in the orchestra when Fritz Sheel was conductor, and later under Stokowski. He died in Philadelphia some years ago.



concerts. Miss Klauser was the daughter of the well known Karl Klauser, a noted teacher at Miss Porter's school in Farmington for many years, a musician of finest training, and one whose influence extended far through his pupils.

The original viola players numbered six. They were Frank Graf, E. J. Doherty, H. T. Clark, Otto Kuhrt, and Miss Bertha Spieske. The last two resigned at the end of the first year to the regret of the members. Mr. H. S. Bushnell joined the violas, but went over to the 'cello stand the following year, where he remained through the entire life of the orchestra. The original 'cello players were three in number. Louis Schmidt, William H. Miller and Mrs. Susan Lord Brandegees who played many years in the orchestra until she became a member of the American String Quartette. Mr. E. N. Emmons who had an orchestra of his own in Hartford became a member of the violas in September of the year 1900.

There were three flutes — Hermann Siewert (who always played first flute and had the responsibility of being Librarian in addition), Howard Worthington and Louis B. Whittemore.\*\* For the clarinets Henry Perlitz, Sr. was leader from the first. There was no oboe player in Hartford! (Nothing surprising, considering that in the year 1828, there was only one oboist in North America.) Mr. Alfred P. Wheeler of Meriden was engaged to play oboe at rehearsals and played at all the concerts for two years. The original cornet players were two — J. Oscar Casey and Howard C. Eaton.

The trombones were three in number — Thomas P. Holt, Henry Welker, and William Prutting, who also played triangle.

The double-basses were three — George L. Bladen, Joseph Heck, who later resigned and his son, Albert Heck took his place, and E. J. Merkel.

\*\*Mr. Whittemore, a graduate of Yale, also played in the New Haven Symphony Orchestra. He became interested in Hawaiian music and went to Honolulu.



The french horns were — Edward Hirschfield from Meriden who played from the first, and Paul Schumann. Robert Prutting came into the orchestra after the first concert and played second horn for several seasons. The first horn was always engaged from New York.

There was no bassoon player and no bassoon. The two players engaged for the first concert were — Langzettel and Heyke from the New Haven Orchestra.

The bass drum — Harry N. Pierce. The tympani — John M. O'Neil, who went to the Hippodrome in New York afterwards.

There were about thirty-six local players in all, that formed the embryo band, but grew to forty-four with the first rehearsals under Mr. Paine. It was no easy matter to be conductor and concert-master of an orchestra made up of part professionals and amateurs. There was a constant fluctuation of the personnel of the orchestra. Many came for a short time. Others changed stands or places, some left town, retired or withdrew, so it has been almost impossible to make a complete list after this beginning until 1920, when one was published.

We must give space to five articles of the Constitution and By-Laws, a tiny pamphlet, but earnest and interesting as it reads —

#### ARTICLE I

##### NAME

This organization shall be known as the "Hartford Philharmonic Orchestra".

#### ARTICLE II

##### OBJECT

The object of the Hartford Philharmonic Orchestra is to raise the standard of orchestral music in the city of Hart-

ford to the highest possible degree and to produce only the best compositions of the old and modern masters.

### ARTICLE III

#### OFFICERS

The officers of the organization shall consist of a President, Vice-President, Secretary and Treasurer, a Board of Directors, a Business Manager and Librarian. The office of Secretary and Treasurer shall be vested in one person.

### ARTICLE IV

#### ELECTION OF OFFICERS

All officers of the organization shall be elected for one year at the annual meeting in December. Should any vacancies occur, such vacancies shall be filled by the Board of Directors.

### ARTICLE V

#### MEMBERSHIP

Any musician of good moral standing shall be eligible to membership in the organization, subject to the approval of the Musical Director and a majority vote of the Board of Directors.

\* \* \*

Mr. Schmidt, the organizer of the Orchestra, possibly responsible for the Constitution, in later years moved to New York where he was 'cello player in the orchestra of the Amsterdam Theater. Afterwards he was four years in the New York Philharmonic.

The Orchestra had rehearsed a few times and it was early in the year, February 2nd, 1900, when the following letter came from Mr. N. H. Allen. (I was appealed to in behalf of the musical club, as I was then acting president.) Mrs. Warner, who later became such a tower of strength and inspiration was absent from Hartford. The Orchestra needed the notice, support, and encouragement of the musical people of the city.

This letter was introducing Mr. Paine, who was at that time unknown to me, excepting through his musical ability and influence.

. . . "The bearer, Mr. Paine will surely need no particular introduction to you, but I take pleasure in bespeaking for him your kind consideration of a scheme in which he is actively interested, and I am passively, though genuinely. This is the evolution of a home orchestra, one that shall grow to artistic statue and become a permanent force for good in Hartford. With the increase of home material an orchestra is now possible — indeed is a reality. If a support — moral and tangible — is given, this organization can live, and with the necessary hard work in rehearsals, supply a great want very tolerably. I need not make my letter long. Mr. Paine has much more to say than I can write and I have no doubt, will plead his cause well.

Yours very sincerely,

N. H. ALLEN."

A most delightful visit from Mr. Paine started my enthusiasm in various directions, naturally to the Musical Club — and also to Mrs. Archibald A. Welch, who was actively interested in all Hartford's musical progress and was then President of the Hartford School of Music. Immediately we made visits in the neighborhood, interesting Colonel and Mrs. Green and Rev. and Mrs. Francis Goodwin. Very soon came the following note from Mr. Paine —

. . . "I cannot tell you how delighted I am with the many evidences of your cordial support of the orchestral scheme. I am more and more enthusiastic, personally, for the orchestra is improving steadily and I feel sure the organization will be worthy of the support of Hartford's best people. We rehearse on Tuesdays at five o'clock at Good Will Hall on Pratt Street.



Will it be convenient for you to hear us next Tuesday? I know you will make due allowance for our youth and it is not necessary to wait longer. Come a little before five o'clock please, that I may locate you comfortably, as our accommodations for visitors are limited. I want to talk with you about the matter of patronesses and other details. Thanking you most heartily for your interest, believe me most sincerely,

RICHMOND P. PAINE."

I can well remember the afternoon, the look of the small band of players, and can recall the music. They were practicing on Beethoven's First Symphony. The thought of having an orchestra that belonged to our own city acted like a tonic. The next step was to have Mr. Paine give a lecture to the Musical Club about the instruments.

Mrs. Warner's return to Hartford led to her most enthusiastic support. It was not long before she was heart and soul in the project. When Mr. Paine promised a lecture to the Musical Club it came out that the orchestra had no bassoon. At once Mrs. Warner collected enough money to buy one, so that in the following note from Mr. Paine he says — "As to the time of my lecture I think it will be best to wait until our new bassoon arrives for it will be difficult to get one in town, and we must have a bassoon to show with the other instruments." I believe Mrs. Warner and Mr. A. C. Dunham had great amusement about that bassoon. A good deal of hunting for Mr. Dunham to secure the check — who liked to do a little teasing and evading purposely — led to some persuasive arrows from Mrs. Warner.

Mr. Paine gave a most instructive talk about the instruments, bringing members of the orchestra with him to play each one. The new bassoon made a decided impression. Mr. Paine called attention to the marvelous mass effects which the



orchestra can produce, such as the forging scene in "Siegfried" where a whole blacksmith shop is typified. Then in contrast, the fine effects of the strings alone, such as Thomas could give in the playing of "Traumerei" with 16 stringed instruments. The lecture was helpful, as many who listened had little knowledge of the instruments and their place in the orchestra band.

The one who handled this first bassoon presented to the orchestra through the efforts of Mrs. Warner, seems to have been Mr. Palmer. There was also a good bassoon player later in Mr. Soper. Mr. Kirschner from New York played for twenty years in the orchestra and he always arranged with the other professional men who came to assist.

Meanwhile we had been securing names, interesting people in the project, and the full list of patrons, at that time numbering seventy-two, appeared on the back of the first programme. The systematic training of the players began in earnest and Mr. Paine soon had his players in good condition. The first concert was given the evening of April 17, 1900, at Parsons' Theatre. Just here is the place to state that Mr. Parsons was exceedingly kind in renting his theatre three times a year for the most modest sum, barely enough to cover the cost of lighting and heating, and every one of the concerts given under local conductors were held at this theatre. Following is the list of patrons as it appeared on the first programme.

#### PATRONS

Mr. N. H. Allen  
Dr. Charles D. Alton  
Mr. Charles L. Ames  
Mr. James P. Andrews  
Mr. D. Newton Barney  
Mr. Joseph L. Blanchard  
Mr. John H. Buck  
Mr. John S. Camp  
Mr. Louis R. Cheney  
Mr. Charles P. Cooley  
Mr. George H. Day

Mr. A. C. Dunham  
Mr. S. G. Dunham  
Mr. Harold H. Eames  
Rev. Francis Goodwin  
Mr. Wilbur F. Gordy  
Mr. Jacob L. Greene  
Rev. Chester Hartranft, D.D.  
Dr. Edward B. Hooker  
Dr. William Kellogg  
Rev. Henry H. Kelsey  
Mr. George Keller

Mr. Theodore Lyman  
 Rev. Ernest de F. Miel  
 Mr. John D. Parker  
 Mr. Francis Parsons  
 Mr. A. H. Pitkin  
 Dr. William Porter, Jr.  
 Mr. Waldo S. Pratt  
 Mr. Lucius F. Robinson  
 Mr. Henry Roberts  
 Dr. George R. Shephard  
 Mr. Arthur L. Shipman  
 Mr. Herbert Knox Smith  
 Mr. Charles Dudley Warner  
 Mr. Archibald A. Welch  
 Mrs. Charles D. Alton  
 Mrs. James P. Andrews  
 Miss K. E. Andrews  
 Mrs. T. Belknap Beach  
 Mrs. Chauncey Brewster  
 Mrs. Jonathan B. Bunce  
 Mrs. Morgan G. Bulkeley  
 Mrs. Frank W. Cheney  
 Mrs. Knight D. Cheney  
 Miss Mary Clark  
 Mrs. Francis R. Cooley

Miss Ellen Collins  
 Mrs. Ansel G. Cook  
 Mrs. S. B. St. John  
 Mrs. George H. Day  
 Mrs. J. O. Enders  
 Mrs. Arthur F. Eggleston  
 Mrs. Henry Ferguson  
 The Misses Foster  
 Mrs. Julius Gay  
 Mrs. Franklin D. Glazier  
 Mrs. Appleton R. Hillyer  
 Mrs. Edward W. Hooker  
 Miss Frances H. Johnson  
 Mrs. William A. Lorenz  
 Mrs. William L. Matson  
 Mrs. James McManus  
 Mrs. N. F. Peck  
 Mrs. Edward Perkins  
 Miss Lucy Perkins  
 Miss Mary S. Robinson  
 Mrs. J. C. Sterling  
 Mrs. Gurdon Trumbull  
 Mrs. Charles D. Warner  
 Mrs. Archibald A. Welch  
 Mrs. George G. Williams

There was much enthusiasm at the first concert. The boxes were all taken for the season. In a diary this note is found about the concert — "April 17, 1900. We went to the concert at Parsons' Theatre, the first public appearance of the Hartford orchestra. A good house, fine music, much enthusiasm, and Mr. Paine was presented with a great bunch of roses." There were two disappointments. Mrs. Warner was not able to attend and Sig. Emilio de Gogorza, who had been engaged to sing, was ill, and Miss Gertrude May Stein took his place. This concert was the first experience to many students in knowing the difference between the looks of the flute, the clarinet, the oboe, the bassoon. I imagine it was the beginning of many others in getting some knowledge of the different voices of the instruments. The programme had Beethoven's First Symphony in C-Major, written in 1800, just one hundred years before, when Beethoven was dominated by the veneration of Mozart's music. The Symphony was played unusually

well and Mr. Paine was much pleased at the rendering of Midsummer Night's Dream Overture and the response from the orchestra in quality of tone. Both were greatly enjoyed and appreciated by the audience. The result was a surprise to many listeners and evidently enough of a success to start fresh endeavor for the future, to increase the membership of patrons, and to take pride in the fact that Hartford, along with New Haven, had a local orchestra. Mr. Paine said after the concert — "How glad I am that you could be proud of the orchestra and not ashamed. I really think myself the work was remarkably good for the first performance and I am delighted to know the public enjoyed the music. It was a great disappointment not to have Mrs. Warner present."

At this time Mrs. Warner was absent in the south, but on her return attended a rehearsal and then began her endeavors to build up the orchestra and make it a permanent force in Hartford. A meeting was called at her home, about ten people were present and plans were made to organize a Philharmonic *Society*, as a background for the orchestra, to work out the problems of sustaining membership, etc. Her interest was very genuine and helpful to the growth of the Society. Mr. Warner also entered into the spirit of it and shared her enthusiasm sufficiently to write the following article which was sent out to different citizens and met with a cordial response.

"Greatly encouraged by the sympathy and appreciation expressed by the people of Hartford toward their new enterprise the Philharmonic Orchestra ventures to ask still further for their co-operation, viz.: That those so disposed will become honorary members of the Hartford Philharmonic Society by a yearly subscription of five dollars, this entitling the holder to a season ticket for three concerts. May we ask for an answer by return postal before the tenth of June as this will greatly facilitate our plans for the coming season.



“The recital given in April at Parsons’ Theatre was a great and delightful surprise. Quietly and as by spontaneous action of individual artists, an orchestra of something over fifty pieces had been organized and splendidly drilled under a leader of exceptional power and knowledge, with the same ability to impart enthusiasm to his band that we remember in Von Bulow. In short, in Mr. Richmond Paine we have a leader who could create a great orchestra and who has, in a short time, made one capable of excellent work, taking the leadership of a body of local players already drilled under the concert-master, Mr. Frank A. Sedgwick. Surprised to find a band of such merit, the music-lovers of the city at once began to consider whether it was possible to sustain it in Hartford. To pay adequately the members of such an organization, if they do nothing else, is scarcely possible in any American city, or in any foreign city, without government aid. The majority of the members of this orchestra have other occupations and can afford to give only limited time to drill.

“It is admitted that the city is not likely to support a first-class orchestra out and out. The question then is whether this new orchestra, which has come together by a spontaneous devotion to music, can receive enough from public concerts and from occasional performances, to warrant its members in giving a portion of their time to this work. I understand that Mr. Paine and Mr. Sedgwick and the whole body of the orchestra are anxious to make the trial for another year. Various plans have been brought up and considered and finally the one above decided upon as the simplest and most easy to accomplish. To repeat: They propose to give next season three concerts. They ask the support of music lovers to become honorary members of the orchestra by paying five dollars a year. Each ticket admits the holder to these three concerts.

“It is hoped that the response to this appeal will be so generous and so prompt that the experiment can be made this year with good heart. Whatever we may do in money we shall be under the greatest obligation to this self sacrificing organization.



"Isn't it possible for us as citizens, with so small an outlay, to support an enterprise that promises so much for the musical education of our city?"

C. D. W."

June 20th of that year Mrs. Warner invited the string section of the orchestra to play on her lawn. Mr. Sedgwick, the concert-master, led. The programme was light and particularly happy for the occasion. Mr. and Mrs. Paine and Mr. N. H. Allen were among the guests who listened with pleasure. It was a lovely June day and the setting of lawn and trees were perfect. This concert attracted attention to, and interest in the orchestra that had not been realized before by many people.

### NOOK FARM

June the twentieth, 1900

#### PROGRAMME

Overture to William Tell  
 Pilgrim's Chorus from Tannhauser  
 Venetian Love Song }  
 Gondoliers }  
 Two Hungarian Dances  
 March from Tannhauser  
 Selections from Carmen  
 Chansons sans Paroles  
 Spanish Dances

*Rossini*  
*Wagner*  
*Nevin*  
*Brahms*  
*Wagner*  
*Bizet*  
*Grieg*  
*Moszkowski*

Mrs. Warner worked through the summer getting support from her friends in her charming and tactful way. Music meant so much to her that she made it live and glow for her friends. Mr. Warner died very suddenly October 20, 1900. This was a great loss to Hartford as he was one of the most distinguished and honored of its citizens, a public spirited man, besides a notable figure in American letters, and withal a most charming personality. Notwithstanding her great personal sorrow, Mrs. Warner went on with the work for the orchestra and the years proved her increasingly interested — in fact it became a part of her life.

The second concert was scheduled for December 4, 1900, and Mr. Gogorza, who was unable to sing at the first concert, was soloist. He was then teacher of singing at the Hartford School of Music, coming to Hartford each week from New York. He sang the Prologue to "I Pagliacci" with the orchestra and delighted the audience. A group of songs followed later, accompanied by Miss Lucy Woodward, a graduate student of the Yale School of Music. Mendelssohn's "Scotch" Symphony was given at this concert, the one that Mendelssohn wrote twelve years after his tour through Scotland. The other numbers were Vorspiel to "Lohengrin", "Invitation to the Dance" Weber, and Overture to "Rosamunde" Schubert. At this concert was great enthusiasm and the patrons realized that much progress had been made.

A meeting was called at 57 Forest Street early in the year of 1901. The result was the forming of the Hartford Philharmonic *Society*. A Constitution was drawn, plans made and started for the gathering together of a number of people, who would be interested to help both financially and musically, the maintenance of the orchestra. This plan was quite a different one from that suggested in Mr. Warner's circular, having three kinds of members, honorary \$100., sustaining \$25., and associate \$5.

At a meeting of the Directors of the orchestra in January, 1901, Mr. Archibald A. Welch had been approached regarding acceptance of presidency of the Orchestra (separate from the Society) and Mr. Henry Roberts as Vice-President. The Constitution of the Society was published and sent out.

The first concert of the year 1901 (the third since the beginning) was ready February 19th and Edward Noyes was soloist, playing the Grieg Concerto. Mr. Noyes was then, and for 25 years, a most successful teacher of piano at the Hartford

School of Music. The programme included Beethoven's Second Symphony and the Tschaikowski "Antante Cantabile" played entirely by strings. Weber's Overture to "Oberon" closed the programme. We were in expectant mood and were not disappointed. The concert again added the interest of the audience as the programme was, so far, the most interesting that had been given.

In two months time, April 23rd, 1901, another concert was ready, but as Beethoven's Third Symphony (The Eroica) was far too difficult for the players, Gade's Fourth Symphony in B Flat was chosen. The rest of the programme, how well arranged and balanced it was! Miss Spieske was soloist and played the Bruch violin Concerto in G Minor. There was much interest in her performance as she had many friends in the city and was an important member of the Orchestra. She always sat beside the concert-master through all the years of the Philharmonic concerts, where we grew accustomed to her musicianly playing. As soloist of this particular evening she proved her ability as a fine violinist. Rubinstein's Ballet Music from his opera "Feramors" followed this; then came Haydn's theme and variations from the Kaiser Quartette for strings, and the concert ended with the stirring "Huldigungs March" written by Grieg.

Now came the season's rest for the Orchestra. Mrs. Warner, who had been working through the summer, to secure honorary members, sent the following list in August 1901, — Mr. A. C. Dunham, Miss Mary Clark, Mr. and Mrs. James J. Goodwin, Miss Mabel Perkins, Mrs. Elizabeth H. Colt, Rev. and Mrs. Francis Goodwin, Col. and Mrs. Green, Prof. and Mrs. Samuel Ferguson, Mr. and Mrs. George G. Williams, Mr. and Mrs. Henry Roberts, Mrs. Antoinette Eno Wood of Simsbury, William Gillette and Mrs. C. D. Warner. Mr.



Dunham was first approached and gave a generous sum to help buy instruments that were lacking, as did also Miss Mary Clark. Mr. and Mrs. James J. Goodwin responded generously from New York. Mrs. Warner, herself, gave liberally. It is interesting to see this first list written in her handwriting and sent with an inspired note that things were really "humming", that the Constitution promised well and she hoped there would be a good response. Later came the list of sustaining and associate members. Of these last two lists, many names were added during the next half of the year.

The original Sustaining members were; Mr. and Mrs. Frank Cheney, Jr., Mr. and Mrs. Knight D. Cheney, Miss Annie W. Cheney, Mr. and Mrs. Francis R. Cooley, Mr. and Mrs. John S. Camp, Mr. and Mrs. John O. Enders, Mr. and Mrs. Edward W. Hooker, Miss Clara Hillyer, Mr. and Mrs. Appleton R. Hillyer, Mr. and Mrs. Drayton Hillyer, Mr. and Mrs. Theodore Lyman, Mrs. Edward H. Perkins, Mr. Henry A. Perkins, Mrs. George C. Perkins, Mr. Alfred A. Pope, Mr. and Mrs. William C. Skinner, Mr. and Mrs. Archibald A. Welch, Mr. and Mrs. H. K. W. Welch.

The long list of Associate members was published later on the programme. Mr. John S. Camp, who was Treasurer, soon reported the sum of three thousand, three hundred and twenty dollars, and Mr. Welch asked him to forward to Mr. J. A. Spalding, treasurer of the Orchestra, a cheque to cover the shortness of funds and to assure its future.

Mr. Welch was not only President of the Orchestra, but of the Society, as well, and it is needless to say, proved not only very efficient, but kind and patient, interested and helpful with suggestions, both musical and practical. The financial backing was now assured. The Orchestra started the Autumn season with enthusiasm and energy. The music promised was



to be of a high order. Good soloists were secured and the members beginning to feel a civic pride in the Orchestra. It was the general public that needed to be aroused, interested, and made to appreciate the musical advantages of the concerts. Later on, when the rehearsals were given for a price so nominal that excellent seats could be had for twenty-five cents, they became so crowded with students, and people from neighboring towns that often many were turned away to the great regret of the Society. To sit in a box and look down upon the instruments was the best way, not only to see, but to associate the tone with its instrument, and many of the young students were greatly helped by these concerts.

Very soon the fifth concert was ready December 3, 1901 and Mrs. Charles Dudley Warner was announced as soloist. The evening was of great interest in more ways than one. It was the first concert after the formal organization of the Hartford Philharmonic Society, the first concert for many new members, and lastly, the keen interest, the friends of Mrs. Warner felt in her public appearance in Hartford. She was very happy in anticipation and felt that she was carrying out a desire of Mr. Warner's and that it should be a tribute to him. In spite of the weather, for there was a very bad storm, the house was full. In Mrs. Warner's box were her guests from out of town and her family. She appeared in a simple black gown and played in her individual and musical style. The beautiful Schumann Concerto and Mrs. Warner were old and tried friends, especially the second movement with its charming dialogue between solo instrument and strings. The near friends of Mrs. Warner always associated this lovely bit of Schumann's poetry especially with her. She entered upon the third movement with fire and enthusiasm, playing it with her native-born rhythm and brilliancy. Many flowers called her out in

response and her friends were happy at her success and the reception she received.

The Symphony given the night of this concert was by Joachim Raff, a Swiss composer. "Im Walde", which was divided into three parts: In the Daytime — At Twilight — At Night. This approaches pure programme music and was very interesting to both players and audience. Added to this picturesque Symphony of Raff and the Schumann Concerto, was a Moszkowski "Spanish Dance" arranged for Orchestra by Scharwenka and a Litolf Overture "Robespierre", a rather brilliant ending to a well balanced programme. I quote from the "Times" at a later date: — "The list of the local musicians heard with the Orchestra was most appropriately headed by Mrs. Charles Dudley Warner, who played the Schumann A minor Concerto December 3, 1901. Even at that time, she had reached an age at which few pianists are heard in public and it was a proof of her devotion to the Orchestra that she was willing then, to work over and rehearse a difficult number for public performance. Her interest in and devotion to the Orchestra was destined to last nearly a score beyond that concert in which she played."

The first concert in 1902 was held February 11 and Schubert's Unfinished Symphony was ready. After all the discussion and prizes offered to finish this Symphony it is interesting to note the following from Dr. Percy Goetschius' late book — "It was with the Unfinished Symphony of Schubert that his genius burst into flame. He was only twenty-five years of age! Why was it left unfinished? There are many conjectures, but the probable crux of the matter was — his unfailing instinct may have informed him that the message was complete, so perfect and so final, that any addition would be worse than useless — in reality this marvelous Symphony was no more

unfinished in the highest aesthetic sense than are the four piano sonatas of Beethoven which contain only two movements."

Miss Clara Sexton was soloist at this concert and sang from "Carmen" with orchestral accompaniment and three songs with piano, accompanied by Mrs. Pitblado. Beethoven's Overture to "Leonore" No. 3 was given and also Mr. Camp's Andante from "The Pilgrim's Suite", called "The Delectable Mountains". "The Coronation March" of Svendsen, the well known Norwegian composer, closed the programme.

The final concert of the season was given April 21, 1902. Miss Emma Juch was soloist and gave a recitative and aria from Massenet's "Le Cid" accompanied by orchestra and later on the programme, a group of songs including Brahms, Massenet, and "La Danza" of Chadwick.

Miss Juch was a great favorite in Hartford, and was in great demand for oratorio and concert work.

The event of this concert was Beethoven's Fifth Symphony. How the students revelled in this Symphony! To so many the beauties of this work came to be realized. Every box was engaged by teachers for the afternoon rehearsals and there were not enough boxes to go around. If we were early enough, we were fortunate to get the first seats and be able to look from above, upon the instruments. In addition to the Symphony, there was Reinecke's Vorspiel to the Fifth Act of "Manfred", certainly not commonly heard. Berlioz's "Walz of Nymphs" and "Rakoczy March" from the "Damnation of Faust" and the overture Nicolai's "Merry Wives of Windsor" finished the concert.

This was the last concert of Mr. Paine's conducting as he was called away by family reasons, besides he very much needed the rest after all the years with the Choral Union and



his choruses about the state, in addition to the conducting of the Philharmonic Orchestra.

There was the greatest regret at his leaving. He had won a warm place with all his body of players. When he sent in his resignation to the Orchestra it was voted not to accept it, also a vote was taken that a letter be sent to him, written by Mrs. Warner, urging him to reconsider his resignation. Mr. Paine could not change his plans and his farewell to the orchestra was felt most keenly, as well as by the public, who knew his deep musical nature, the rare charm and capability of his conducting and the value of his work through all the years, in educating the public in the finest music.

At the beginning of the autumn the season of 1902-1903, a meeting of the orchestra was held early in October to consider the question of a new conductor. Both John Spencer Camp and N. H. Allen were proposed. A small number in attendance carried the vote over to the following week when a special meeting was called in Lower Unity Hall and Mr. Camp was unanimously elected to become conductor of the Hartford Philharmonic Orchestra. All applications for membership in the future were to apply to Mr. Sedgwick and he, to consult with Mr. Camp and Mr. Blasius, the new concert-master.

The next meeting, in a week's time, was held at Mr. Camp's studio. Mr. Sedgwick, who had resigned at the same time with Mr. Paine, was to be placed on the list as an honorary member. Mr. Spalding resigned as secretary and treasurer, and also as a member of the orchestra. His resignation was accepted with much regret, and Dr. Charles Stern was elected in his place as secretary and treasurer.

The last meeting, of which there is a written account, concerning the first years of the orchestra was held October 1903 at Dr. Stern's office. Motion was made and carried that



the balance of the money be transferred to the Hartford Philharmonic Society, "which society has undertaken the financial obligations of the orchestra". It was no longer necessary to have a secretary and treasurer. Dr. Stern\* tendered his resignation and thanks were given for his services.

The Orchestra in its early days was kept alive by voluntary subscription and a small guaranteed membership fund, an adventure that no society would dare undertake in these days without a reserve in the background, either of an individual or a large group. But the undertaking was a success and the feeling that it paid in more ways than one, was then and still is paramount in the minds of many.

In the early days of the orchestra, conditions might be said to have been quite ideal. The musicians were working for the love of it, certainly their remuneration was slight; Mr. Paine was deeply musical and an ideal conductor, tactful and interested; Mrs. Warner, and a few others, were alive to the interest of the situation and what was to be gained by it; the soloists were limited to \$100., and the commercial spirit did not seem to enter into it for some years.

The enjoyment and exhilaration and education that we got out of those early years, to say nothing of the years that followed, were worth the endeavor made. I am sure all those working for the orchestra's promotion felt this to be true and that we owed much to the skill, musicianship and devotion of its first leader, Richmond P. Paine.

\*Dr. Stern died Memorial Day 1930.

## CHAPTER IX

### JOHN SPENCER CAMP AND THE ORCHESTRA

JOHN SPENCER CAMP began his work with the Philharmonic Orchestra early in the autumn of 1902 and continued as conductor for nine years. He was born in Middletown, Connecticut, was graduated from Wesleyan University in 1878, and took a post-graduate year in Latin, as well as a course in the study of law. His preliminary training in piano and harmony were with E. A. Parsons of New Haven. Organ study he had with Dudley Buck, Harry Rowe Shelley and S. P. Warren, while in theory and composition he worked with Buck and later with Dvorak the years he was in this country. His chief engagements as organist have been at the Park Congregational Church, 1881-1906 — in line with Buck, Wilson and Allen, whom he succeeded — and at the Center Church from 1906 to 1918, where he again followed Mr. Allen. Mr. Camp was one of the founders of the American Guild of Organists and served for several years in its council as President and Honorary President. He was also President of the Music Teachers Association in 1898, and for many years treasurer of the Austin Organ Company in Hartford.

Mr. Camp received his Mus.D. degree from Trinity College the year of 1921 and wrote a March on College Themes which was performed by full band on the Commencement Day. His generous gift to his Alma Mater, Wesleyan University of Middletown, Conn., to establish a chair of music, was announced in 1929, and added great interest and value to the student body and faculty. Mr. Camp's compositions include two Christmas cantatas, "The Morning Star" and the "Prince of Peace", also one for Easter, "Prince of Life". At the 6th

May Festival of the Hosmer Hall Choral Union his 46th Psalm, composed for Soli, Chorus and Orchestra was given, while several of his orchestral pieces were played with the Philharmonic Orchestra. A string quartet is also to his credit, and later compositions have been forthcoming for performance at Wesleyan.

Under Mr. Camp's direction there enters a new regime with the orchestra. Many new members were added, also many former members resigned so that the number of players remained about the same. The organization as a society was well established. I remember the Secretary was very busy in those days sending out printed matter, trying to reach people far and wide. "Will you kindly continue your interest in the Philharmonic Orchestra and your membership in the Society for the season of 1902 and 1903? If not already a member you are cordially invited to become one." The membership dues were the same as formerly; honorary, one hundred dollars; sustaining, twenty-five dollars, and associate, five dollars. Three concerts were promised for the year. The press came out with good notices and Mrs. Warner began the season with renewed interest — and delighted in every additional name secured.

About this time Mr. Camp asked the Secretary to write to David Bispham, the famous baritone, to know if we could secure him for the first concert. The following note was received in answer —

"New York, October 19, 1902.

I have just returned from a journey west and found your letter. It will give me great pleasure to sing in Hartford with your orchestra, but as to terms I have nothing to say and I must request you to communicate direct with Mr. Grau.



If he is willing I shall be pleased. Hoping the matter may be arranged.

Very sincerely yours,

DAVID BISPHAM."

It was a great disappointment that the lack of funds prevented our having Mr. Bispham. As he was then a most valuable member of the Metropolitan Opera Company, Mr. Grau placed his services too high for the solo fund of the Philharmonic. In his place was engaged a Mr. Lloyd Rand, an English tenor who sang a recitative and aria from Gounod's "Faust", and also a list of songs, accompanied by Mr. Harry Brainard at the piano, at that time a well-known teacher and accompanist in Hartford, — now living in Santa Barbara.

Haydn's Military Symphony opened the evening's programme. "To a Wild Rose" by McDowell, orchestrated for strings, was played and won instant favor, so it had to be repeated. Mendelssohn's "Calm Sea and Happy Voyage" was much enjoyed and the programme ended with the Schiller Fest March, written by Meyerbeer, a good and spirited ending. This concert was received with evident enthusiasm and many new members were in attendance. The season started off auspiciously.

For the second concert, Miss Augusta Cottlow, just at that period quite in the foreground of young pianists, played the Chopin Concerto in E minor with the orchestra which was received with hearty enthusiasm.

The Peer Gynt Suite of Grieg's was given that night and the "Dream Music" from "Hansel and Gretel". One of Mr. Camp's own compositions, "The Spirit of the Age" Op. 9 opened the programme, and the fascinating dances of Edward German, composed as incidental music for "Henry VIII" when Irving was playing the part, closed the programme. The



popularity of these dances, so graceful and piquant, extended far and wide, both in orchestral and piano form.

Dvorak's New World Symphony came for the first time with the local Philharmonic at the April concert, and was novelty for those who had not heard it by the visiting orchestras in former years. At this concert was given a composition of Robert Prutting's, which was dedicated to the orchestra. It was called "Dance of the Water Sprites" and as its title indicated, was graceful and rhythmically charming. (Mr. Prutting was at that time studying composition at the Yale School of Music.) Mrs. Grace Bonner Williams was soloist at the concert and sang brilliantly and effectively from Meyerbeer's "Robert Le Diable" and also an aria from "Der Freischutz". Three dances from Russia, Germany and Hungary written by Moszkowski ended the interesting programme.

The concert-master of the orchestra, Julius Blassius, at the end of the first year resigned, owing to pressure of work, and Franz Milcke took his place. Mr. Blassius had been leader of the Roberts Opera House Orchestra for several years, was a teacher of violin, a leader of the City Band, and also had a small orchestra of his own, which he started in 1883 and had given two or three concerts in the city. He was a very conscientious musician and filled a creditable place between Mr. Sedgwick and Mr. Milcke.

Mr. Milcke remained concert-master through all the nine years of Mr. Camp's direction, and took great interest in the playing; was a valuable and painstaking worker.

The string section had been much enlarged and greatly improved in the quality of tone. The players were drilled carefully and at length in the symphonies, overtures and suites. Thus naturally there were developed niceties of expression and a finer musical feeling in the performance of the various

programmes; so that the whole tone of the city's music was elevated by the concerts of the orchestra, and the younger and growing talent of the community received a fresh and invigorating influence.

The actual number of local players were forty-seven. Two horns, one oboe, one bassoon, were engaged from New York, making fifty-two players at the concert. There were friends on hand to buy another oboe, so that there would be two local oboe players, a rare thing for a city the size of Hartford at that time. Later, as many as twelve or fifteen musicians would come from New York; violas, basses, two or three French horns, oboe and harp. Miss Katherine Frazer was an excellent harp player and was often in the concerts. (She was then on the faculty of Smith College.)

Later on Miss Sylvia Howells came into the rehearsals, bringing her harp, and was of assistance.

The first concert of the season, December 18, 1903, opened with

- I. Haydn Symphony No. 2 B major
- II. Meyerbeer — Tenor aria from *L'Africaine*  
Mr. Willis E. Bacheller (Then a vocal teacher at the Hartford School of Music)
- III. Wagner — Overture "*Tannhauser*"
- IV. Elgar — Night Song  
Elgar — Morning Song
- V. Dvorak — Three Gypsy Songs Op. 55  
MR. WILLIS BACHELLER
- VI. Edward German — Gypsy Suite

\* \* \*

At the April 19th, 1904 concert, the soloist was Mr. Timothy Adamowski of Boston, who played from Beethoven and Saint-Saens. This concert was memorable because of the interest in the soloist and the beauty of his playing, as well as the fine programme. The great C major Symphony of Schubert, written in 1828 a short time before he died, was given. "The

chief characteristic of this creation is Breadth — it is large in every respect. Its prevailing tone is Joy. The second movement is one of indescribable beauty and the whole Symphony indicates how deeply Beethoven's musical spirit had impressed itself on Schubert."

### The Programme —

- |      |                                    |                    |
|------|------------------------------------|--------------------|
| I.   | Symphony in C Major No. 7          | <i>Schubert</i>    |
| II.  | Violin Solo — Romanza in F major   | <i>Beethoven</i>   |
|      | Introduction and Rondo Capriccioso | <i>Saint-Saens</i> |
|      | MR. T. ADAMOWSKI                   |                    |
| III. | Chant D'Amour                      | <i>Camp</i>        |
| IV.  | Overture — "Im Fruhling"           | <i>Goldmark</i>    |

The following letter from Adamowski had a certain charm, because of his willingness to waive the financial part. I believe at this time we were limited to one hundred dollars for a soloist. In consequence, it makes the list of soloists more interesting and explains the reason for many singers of no special distinction. It was therefore quite an innovation to have Adamowski, long and notably associated with the Boston Symphony, in fact he had appeared as soloist with the orchestra 82 times. We had written long ahead so as to secure him. His letter reads —

"I can play for you on April 19th and I have booked the date for Hartford. I had forgotten about the expenses of the journey, but never mind, I will come for the hundred dollars. I am glad we could arrange a date.

T. ADAMOWSKI."

\* \* \*

The autumn of 1904, beginning the sixth season, 1904-1905, brought a few changes in the officers of the Society. Mr. Camp, who had been acting Treasurer, as well as Conductor, resigned as treasurer, and Mr. Edward W. Hooker, took his place. Miss Frances Johnson resigned as Secretary and Mrs. Walter Goodwin took her place for a short period,



but Mr. Hooker eventually became both Secretary and Treasurer. Mr. Welch was President and Mrs. Warner, Vice-President.

\* \* \*

At the concert of December 6th, 1904, the soloist was Heinrich Gebhard of Boston, pianist, who played the Liszt Concerto in A Major.

The Symphony this time was "The New World" of Dvorak's. This was illuminating! Mr. Camp had studied with Dvorak. Although it would be surprising to know the innumerable times we have had this Symphony since, at that time it was a novelty. It was given for the first time with Seidl conducting, at Foot Guard Hall in the year 1894, and played from manuscript, a distinct innovation.

Mr. Gebhard awakened much interest and was well known in Hartford where he later played quite frequently for the orchestra and the musical club. The third number that evening was the romantic Suite Venitienne by W. H. Reed, named: Approaching Venice; Serenade; Gondola Song; Carnival. The overture of Sakuntala by Goldmark closed a delightful evening.

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After having Adamowski as violin soloist it was now in order to have a violoncellist and Anton Hekking was engaged to play at the concert February 21st, 1905. He had been a member of the Boston Symphony Orchestra. He gave the 'cello Concerto of Lalo, and solos.

- |  |                     |
|--|---------------------|
| I. Overture to "Egmont"                          | <i>Beethoven</i>    |
| II. Prelude and Fugue — G Minor                  | <i>Bach</i>         |
| III. Intermezzo and Finale from "Cello Concerto" | <i>Lalo</i>         |
| MR. HEKKING                                      |                     |
| IV. Symphonic Poem — "Les Preludes"              | <i>Liszt</i>        |
| V. 'Cello solos                                  |                     |
| a. "Air"   | <i>Bach</i>         |
| b. Melody  | <i>Massenet</i>     |
| c. Arlequin                                      | <i>Popper</i>       |
| ANTON HEKKING                                    |                     |
| VI. Nutcracker Suite                             | <i>Tschaikowsky</i> |



This was considered one of the best programmes that had been played.

\* \* \*

When the next concert was ready, April 10, 1905, the interest was centered in Beethoven's 7th Symphony which was given for the first time by the Philharmonic. Madame Maconda was soprano soloist and sang the "Mad Scene" from Hamlet, by Thomas, and the "Polonaise" from Mignon by Thomas, both with orchestral accompaniment. Wagner's "Traume" with violin obligato by Mr. Milcke was the third number on the programme, and for the fourth number a short poem, "Steppenskizze" by Borodin. Then followed "Spring Song" by Mr. Camp and the "Bridal Music" of Jensen closed the evening's music.

\* \* \*

For the last concert in December, 1905, we had as pianist Signor Angelo Patricolo, who played the Liszt Concerto in E flat. The symphony was Beethoven's 8th, called the *little symphony*, but only because it is short. Dr. Goetschius says — "It is anything but 'little' because Beethoven mastered the art of 'much in little'." Mr. Milcke gave a solo performance of the Prize Song from "Die Meistersinger". The Peer Gynt Suite by Grieg was fourth on the programme and was followed by Liszt's Hungarian Rhapsodie No. 2 which finished the fine programme.

\* \* \*

The concert of February 20, 1906 was differently arranged, Schubert's Unfinished Symphony coming in the middle of the programme.

- I. Organ Toccata in F Major
- II. Prelude to Meistersinger
- III. Recitative and Aria from "Die Freischutz"  
MISS FRIEDA STENDER
- IV. Symphony No. 8 Unfinished

Bach  
Wagner  
von Weber

Schubert

- |      |  |                |
|------|--|----------------|
| V.   | Chant d'Amour                                    | <i>Camp</i>    |
| VI.  | Micaele's Aria from "Carmen"                     | <i>Bizet</i>   |
|      | MISS STENDER                                     |                |
| VII. | Silhouettes Op. 23                               | <i>Arensky</i> |
|      | THE SAVANT, THE COQUETTE, REVERIE AND THE DANCER |                |

This last was brilliantly and effectively scored.

\* \* \*

At the April 17th concert, 1906, again we had an excellent violinist in Thaddeus Rich, later concert-master of the Philadelphia Orchestra. He played the Wieniawski Concerto No. 2 in D minor and a fine performance it was. The concert opened with —

- |      |  |                    |
|------|--|--------------------|
| I.   | Ballet Divertissement, Opera Henry VIII        | <i>Saint Saens</i> |
| II.  | Concerto                                       | <i>Wieniawski</i>  |
|      | THADDEUS RICH                                  |                    |
| III. | Prelude Chorale and Fugue G Minor              | <i>Bach-Abert</i>  |
| IV.  | Midsummer Night's Dream Music                  | <i>Mendelssohn</i> |
|      | OVERTURE, SCHERZO, NOCTURNE, AND WEDDING MARCH |                    |

This last “the best incidental music ever conceived for a Shakesperian play”, left the audience in cheerful and happy mood.

\* \* \*

For the third concert in 1906, November 20, came Ossip Gabrilowitsch, and it was a most satisfactory concert not only because Gabrilowitsch was the artist, but also because it was the Tschaikowsky Concerto that he played. His interpretation of it was about perfect. Poetry, passion, manliness, intellectuality, all entered into it; all these with a crystalline touch and beautiful technique. What more was necessary? He was well accompanied by the orchestra, which took a keen interest in the performance. This number was followed by the simple "To a Wild Rose" of McDowell, its simplicity and beauty more apparent than ever. "The Saracens" and "The Lovely Alda" also of McDowell's were quite unknown to the audience. The Symphony was Mozart's in E flat. Overture to "Rienzi" of Wagner finished the evening and much enthusiasm and deep interest were apparent.

January 8, 1907, was the next concert. Programme —

- |      |                                |                    |
|------|--------------------------------|--------------------|
| I.   | Overture to "Oberon"           | <i>von Weber</i>   |
| II.  | Eine Kleine Nachtmusik         | <i>Mozart</i>      |
|      | STRING ORCHESTRA               |                    |
| III. | Concerto for violin in B Minor | <i>Saint-Saens</i> |
|      | MAUD POWELL                    |                    |
| IV.  | The Delectable Mountains       | <i>Camp</i>        |
| V.   | Scenes Pittoresque             | <i>Massenet</i>    |

Maud Powell was a fine violinist of unusual calibre, and widely known as an artist of the first rank. She was a great favorite in Hartford and returned many times.

\* \* \*

Programme March 5, 1907 —

- |      |  |                  |
|------|--|------------------|
| I.   | Symphony No. 1 in B flat                     | <i>Schumann</i>  |
| II.  | Recitative, Prayer and Aria "Der Freischutz" | <i>von Weber</i> |
|      | MADAME SHOTWELL PIPER                        |                  |
| III. | Norwegian Dances                             | <i>Grieg</i>     |
| IV.  | Jewell Song from "Faust"                     | <i>Gounod</i>    |
| V.   | Largo  | <i>Handel</i>    |
| VI.  | Jubilee Overture                             | <i>von Weber</i> |

This concert began with the Schumann Symphony, the first time it had been attempted by the orchestra. In fact, seldom had we ever heard a Schumann Symphony in Hartford.

\* \* \*

The concert that followed, November 19, 1907, brought the delightful Katherine Goodson — English pianist — with her charm of playing and personality. She gave the Grieg Concerto in A minor, and many will remember her interpretation — clear, idiomatic, in every way appropriate to Grieg's meaning and intention.

- |      |                               |                    |
|------|-------------------------------|--------------------|
| I.   | Overture to "Euryanthe"       | <i>von Weber</i>   |
| II.  | Peer Gynt Suite               | <i>Grieg</i>       |
| III. | Concerto                      | <i>Grieg</i>       |
| IV.  | Symphony in A Minor (Italian) | <i>Mendelssohn</i> |

Grieg died September, 1907, so the Grieg numbers were "In Memoriam".

## Programme January 7, 1908 —

- |      |   |                     |
|------|---|---------------------|
| I.   | Overture No. 3 "Leonore"                    | <i>Beethoven</i>    |
| II.  | Recitative and Aria from "The Creation"     | <i>Haydn</i>        |
|      | MRS. CORINNE RIDER-KELSEY                   |                     |
| III. | Theme and Variation from "Kaiser" Quartette | <i>Haydn</i>        |
| IV.  | Aria "Il est Doux" from "Herodiade"         | <i>Massenet</i>     |
|      | MADAME RIDER-KELSEY                         |                     |
| V.   | Symphony No. 4                              | <i>Tschaikowsky</i> |

While this Symphony was difficult and demanded the greatest experience, the orchestra worked faithfully and gave it a very creditable rendering.

\* \* \*

In about a month's time another concert was ready.  
February 25, 1908 —

- |      |                                      |                   |
|------|--------------------------------------|-------------------|
| I.   | Prelude to "Meistersinger"           | <i>Wagner</i>     |
| II.  | Forest Idyl                          | <i>Haesche</i>    |
| III. | Tenor solos with orchestra           |                   |
|      | a. Siegmund's Love Song              | <i>Wagner</i>     |
|      | b. Impatience                        | <i>Schubert</i>   |
|      | REED MILLER                          |                   |
| IV.  | Indian Suite Op. 48                  | <i>McDowell</i>   |
| V.   | Tenor solos with piano accompaniment |                   |
|      | REED MILLER                          |                   |
| VI.  | Temptation and Slumber Song          | <i>Iljinsky</i>   |
| VII. | Ballet music from "Feramors"         | <i>Rubinstein</i> |

The most enjoyable number of the evening's concert was the Indian Suite of McDowell, considered by many McDowell's most important work. It is built on themes taken from our North American Indians, divided into interesting sections — Legend, Love Song, In Wartime, Dirge and Village Festival.

\* \* \*

The year 1908 was a busy season for another concert followed in March —

- |      |                             |                    |
|------|-----------------------------|--------------------|
| I.   | Symphony No. 5              | <i>Raff</i>        |
| II.  | Concerto for Violin E Minor | <i>Mendelssohn</i> |
|      | MAUD POWELL                 |                    |
| III. | Overture to "William Tell"  | <i>Rossini</i>     |



The Symphony of Raff — the romantic one based on the wierd ballad of "Leonore" by Burger — has four rather long movements. Maud Powell gave a most intelligent interpretation of the Mendelssohn Concerto, which is said to be "the most perfect example of its kind".

\* \* \*

November 17, 1908 —

- |                                      |                      |
|--------------------------------------|----------------------|
| I. Symphony No. 5                    | <i>Beethoven</i>     |
| II. Baritone solo from "Herodiade"   | <i>Massenet</i>      |
|                                      | CECIL FANNING        |
| III. Symphonic Poem — "Les Preludes" | <i>Liszt</i>         |
| IV. Invitation to Dance              | <i>Weber-Berlioz</i> |
| V. Songs with Piano                  |                      |
| VI. Overture to Tannhauser           | <i>Wagner</i>        |

The poem of Liszt, "Les Preludes", was inspired by the words of Lamartine "What is life but a series of preludes to that unknown song of which death sounds the first solemn note?"

\* \* \*

As the Philharmonic Orchestra of Hartford started in the year 1899, in 1909 it had arrived at its tenth anniversary. It was also the one hundredth anniversary of Mendelssohn's birth, and Mr. Camp chose for the concert of January 5, 1909, the Symphony of Mendelssohn called "The Scotch". Walter Damrosch says — "The Scotch and Italian Symphonies of Mendelssohn still possess a delightful and eternal charm." Mrs. Corinne Rider-Kelsey sang from "Elijah" — "Hear ye Israel" — which she made very dramatic, and also several of his songs, "Ein Blick", "Auf Flugeln des Gesanges", and "Aud'res Maienlied". The orchestra added the Nocturne and Scherzo from "Midsummer Night's Dream" and the "Andante" from the Italian Symphony. The brilliant overture to "Ruy Blas" (written in two days for a performance of Victor Hugo's play — "Ruy Blas") closed the programme. It was a representative evening of Mendelssohn's music.

The concert February 9, 1909 brought Ernest Hutcheson from New York as solo pianist. I think the committee made a fine balance between violinists, pianists and singers. We were steadily having the best artists and the best music. One can see the constant growth of the orchestra under Mr. Camp's indefatigable energy.

- |                             |                  |                       |
|-----------------------------|------------------|-----------------------|
| I. Symphony No. 5 "Leonore" |                  | <i>Raff</i>           |
| II. Concerto in G Minor     |                  | <i>Saint-Saens</i>    |
|                             | ERNEST HUTCHESON |                       |
| III. Suite "Lalla Rookh"    |                  | <i>Ernest Kroeger</i> |

This set of orchestral tone pictures were based on Thomas Moore's famous poem of "Lalla Rookh" — The Cavalcade — Scattering the Roses — Dance of the Girls of the Pagoda — Wedding Festival.

Mr. Kroeger, the composer, was born in St. Louis. This Suite was first played at the St. Louis World's Fair and had often been played by Thomas, Damrosch and the Boston Festival Orchestra.

The event of the evening centered in the famous Australian pianist, Mr. Hutcheson, who has been steadily gaining distinction as pianist and teacher both in Europe and America. His performance of the Saint-Saens concerto was noteworthy for brilliancy and musical insight.

\* \* \*

The concert of March 16, 1909 brought the noted Australian 'cellist, May Muckle.

- |                                  |             |                       |
|----------------------------------|-------------|-----------------------|
| I. Symphony No. 6                |             | <i>Tschaikowsky</i>   |
| II. Concerto for 'cellor Opus 34 |             | <i>August Lindler</i> |
|                                  | MISS MUCKLE |                       |
| III. Woodland Suite Opus 42      |             | <i>McDowell</i>       |

This last suite was written when McDowell lived near the Wiesbaden Forest where he spent hours wandering in the woods. Deep in his heart he half believed the old tales of spirits

and fairies, his imagination often carried him away and his Scotch blood filled his mind with mysticism.

Miss Muckle was a strong player and gave a brilliant rendition of the Lindler Concerto. (Lindler was a 'cellist in the Hanover Court Orchestra.)

\* \* \*

The concert of November 2, 1909 aroused an unusual interest because of the appearance of Fritz Kreisler, who was then the idol of the American people. Many times afterwards he visited Hartford and always had a warm welcome. It is interesting to read over the programme of his first appearance in Hartford, January 30, 1889, — twenty years previous — when he played at Unity Hall. He came with Rosenthal, the pianist, and "Master Fritz Kreisler" began the programme with the "Ave Maria" of Schubert and the "Valse Capriccio" of Wieniawski. Later he played "Moto Perpetuo" by Paganini and Fantasia from themes of "Faust". I find written on the programme that there was much enthusiasm over the youthful violinist from Vienna — whom Rosenthal had brought over with him. His bowing and phrasing commanded attention, and he had true rhythmical feeling and a fine tone. As he was born in 1875, at that time he was a lad of 14 years of age.

At this Philharmonic concert his playing was marked by perfection of technique and the highest musicianly qualities.

- |      |                           |                 |
|------|---------------------------|-----------------|
| I.   | Unfinished Symphony       | <i>Schubert</i> |
| II.  | Concerto No. 2 in G Minor | <i>Bruch</i>    |
|      | Fritz Kreisler            |                 |
| III. | Prelude to "Lohengrin"    | <i>Wagner</i>   |
| IV.  | Indian Suite Op. 48       | <i>McDowell</i> |

This suite of McDowell's, largely built upon actual themes taken from the North American Indians, was repeated from a concert the year previous and therefore gave more enjoyment at its repetition.

December 7, 1909 —

- |      |  |                    |
|------|--|--------------------|
| I.   | Symphony No. 2                                 | <i>Beethoven</i>   |
| II.  | Recitative and Aria "O Don Fatale"             | <i>Verdi</i>       |
|      | MARGARET KEYES, CONTRALTO                      |                    |
| III. | Siegfried Idyl                                 | <i>Wagner</i>      |
| IV.  | Symphonic Poem — "Rouet d'Omphale"             | <i>Saint-Saens</i> |
| V.   | Ariette from "Les Huguenots" — "Nobile Signor" | <i>Meyerbeer</i>   |
|      | MISS KEYES                                     |                    |
| VI.  | Prelude and Fugue — G Minor                    | <i>Bach</i>        |

\* \* \*

Concert of January 24, 1910 —

- |      |                              |                     |
|------|------------------------------|---------------------|
| I.   | Symphony No. 5               | <i>Tschaikowski</i> |
| II.  | Harp Solo, Nordische Ballade | <i>Poenitz</i>      |
|      | ADA SASSOLI                  |                     |
| III. | Hungarian Dances 1 and 2     | <i>Brahms</i>       |
|      | Aria from Suite in D Major   | <i>Bach</i>         |
| IV.  | Harp Solos                   |                     |
|      | MISS SASSOLI                 |                     |
| V.   | Carneval Overture            | <i>Dvorak</i>       |

The harpist, Miss Sassoli, made an innovation in the group of soloists and proved an excellent player of "that refined and ladylike instrument". The Brahms Hungarian Dances were a novelty, as it was the first time any Brahms music had been given at the Philharmonic concerts.

\* \* \*

March 8, 1910, Dan Beddoe, the English tenor, was engaged. He sang "Sound an Alarm" from "Judas Maccabaeus", which was interpreted in an intensely dramatic and martial vein, and made a stirring impression upon the audience.

- |      |  |                 |
|------|--|-----------------|
| I.   | Symphony No. 1 — "Rustic Wedding"  | <i>Goldmark</i> |
| II.  | Tenor solo — "Sound an Alarm"  | <i>Handel</i>   |
| III. | Lyric Suite Op. 54   | <i>Grieg</i>    |
| IV.  | Recitative and Aria from "Reginella"   | <i>Braga</i>    |
|      | DAN BEDDOE   |                 |
| V.   | Overture — "Husitka" Op. 67  | <i>Dvorak</i>   |
|      | (This last supposed to illustrate the wars of the Hussites and Dvorak used a phrase from a Hussite hymn as the principal theme.) |                 |

The suite of Grieg — four pieces — was originally written for piano but was orchestrated by Anton Seidl. Grieg felt that they were scored too heavily and restored them himself, after



securing the consent of Mme. Seidl. He then sent to her the entire proceeds of the work.

\* \* \*

For the autumn concert of November 5, 1910, Mr. Camp began the programme with the Concert Overture.

- |   |                 |
|---|-----------------|
| I. "In Autumn"  | <i>Grieg</i>    |
| (Representing the autumn storm and the merry-reaping song of the peasants. This was brilliant and effective.) |                 |
| II. Symphonietta in D   | <i>Chadwick</i> |
| III. Concerto in A Major No. 2  | <i>Liszt</i>    |
| YOLAND MERO   |                 |
| IV. Woodland Suite  | <i>McDowell</i> |

Grieg's "In Autumn" was originally published as a piano duet, and was arranged for orchestra for a Festival in London where Grieg himself was to conduct. It is full of characteristic charm and imaginative power and beautifully scored. The two leading subjects are derived from Grieg's "Autumn Song" and a Norwegian Harvest Song. It was well played and received much applause.

\* \* \*

December 13, 1910 —

- |  |                        |
|--|------------------------|
| I. Overture — "The Water Carrier"            | <i>Cherubini</i>       |
| II. Allegretto and Scherzo from 7th Symphony | <i>Beethoven</i>       |
| III. Pastoral Symphony from "Messiah"        | <i>Handel</i>          |
| IV. Aria "Rejoice Greatly"                   | <i>Handel</i>          |
| MARIE K. ZIMMERMAN                           |                        |
| V. *The "Holberg Suite" for String Orchestra | <i>Grieg</i>           |
| VI. Aria from "Francesca da Rimini"          | <i>Ambroise Thomas</i> |
| VII. Symphony "New World"                    | <i>Dvorak</i>          |

\*This was written in commemoration of Ludwig Holberg, the founder of Danish literature. The Scandinavians held a festival in honor of his 200th birthday and Grieg wrote this suite for that occasion.

This was a long programme and the 4th concert in one season. The first performance of Dvorak's Symphony in our country was given in New York the year of 1893. It was holding its own as a great favorite, especially the beautiful Largo, representing a night in the forest, through which passed Hiawatha and his bride; while the Scherzo portrays a merry-making at Hiawatha's feast.

January 31, 1911, the concert began with a Mozart Symphony —

- |      |                                      |                          |
|------|--------------------------------------|--------------------------|
| I.   | Symphony No. 1 in G Minor            | <i>Mozart</i>            |
| II.  | Four Scotch Songs                    | <i>Beethoven</i>         |
|      | FREDERICK WELD                       |                          |
| III. | Peer Gynt Suite                      | <i>Grieg</i>             |
| IV.  | Rhapsodie for baritone and orchestra | <i>Horatio W. Parker</i> |
| V.   | Symphonic Poem — "Les Preludes"      | <i>Liszt</i>             |

March 21, 1911 —

- |      |                             |                  |
|------|-----------------------------|------------------|
| I.   | Rustic Wedding Symphony     | <i>Goldmark</i>  |
| II.  | Aria "O Don Fatali"         | <i>Verdi</i>     |
|      | JANET SPENCER               |                  |
| III. | Prelude and Fugue — G Minor | <i>Bach</i>      |
| IV.  | Chant d'Amour               | <i>Camp</i>      |
|      | (By request)                |                  |
| V.   | Cavatina "Nobile Signor"    | <i>Meyerbeer</i> |
|      | JANET SPENCER               |                  |
| VI.  | Overture "Leonore" No. 2    | <i>Beethoven</i> |

This was Mr. Camp's last concert. He had given nine years of work and energy gratuitously for the good of the orchestra and the citizens. It is a grateful fact that time brings a recognition and appreciation of civic interest, that is often overlooked at the time of its expression or gift. It is possible that the public, and even friends, were quite unaware of the tremendous care, work and responsibility that came with the frequent rehearsals and concerts for the conductors as well as the directors of the orchestra.

Another fact to consider was that with the concerts given by our local orchestra came the Boston Symphony concerts! Sometimes they almost touched one another, following the next night — sometimes only a week apart. Three orchestral concerts a winter from that organization, and always three and sometimes four from our own, gave one a fairly generous education in orchestral music in those years. Strange it was that they all stopped at once! One concert a year from the Boston Symphony has been our portion for the last few years, and it is to Frank Sedgwick and his work in securing these

concerts of the Symphony under Koussevitsky that we are indebted and that fact cannot be passed by without grateful recognition.

In the nine years of Mr. Camp's conducting he had the satisfaction of seeing the orchestra grow under his leadership and with programmes that were exceptionally fine and strong. There was much regret at his retirement — owing to a severe nervous breakdown — and much sympathy was felt and expressed by a large part of the citizens of Hartford.





THE HARTFORD PHILHARMONIC ORCHESTRA  
ROBERT PRUTTING, CONDUCTOR





## CHAPTER X

### PHILHARMONIC ORCHESTRA

(Continued)

ROBERT HENRY PRUTTING became conductor of the Philharmonic Orchestra in the month of March, 1911, succeeding John Spencer Camp. Mr. Prutting had served eleven years in the orchestra as horn player. He often said he was the only member of the orchestra that jumped from the horn to the conductor's stand.

Born in Hartford, 1879, of a musical family, he attended the local schools; later entered the Yale School of Music where he was graduated, June, 1911, and received his degree of Bachelor of Music. He won several prizes in composition while at Yale, and these compositions were later played with the orchestra. He has since composed pieces for piano, violin, voice and chorus, and is active in Hartford as a private teacher of piano, as minister of music and organist at the Central Baptist Church, instruction at the Hartford Seminary Foundation, as well as organist and musical director of the Masonic Temple. His experience as conductor of orchestral and choral works has been varied and extensive. His first concert in conducting the Philharmonic Orchestra, came in the autumn of the year 1911, November 21st. The personnel of the orchestra had grown stronger in numbers and also in talent.

- |      |  |                      |
|------|--|----------------------|
| I.   | Symphony No. 7   | <i>Beethoven</i>     |
| II.  | Recitative and Aria "Julius Caesar"                        | <i>Handel</i>        |
|      | REINALD WERRENRATH   |                      |
| III. | Meditation from "Thais"                                    | <i>Massenet</i>      |
|      | VIOLIN SOLO BY FRANZ MILCKE                                |                      |
| IV.  | Liebestraume No. 3   | <i>Liszt-Herbert</i> |
|      | (The manuscript loaned to the orchestra by Victor Herbert) |                      |
| V.   | Group of Songs   |                      |
|      | MR. WERRENRATH   |                      |
| VI.  | Cockaigne Overture, Op. 40 (In London Town)                | <i>Elgar</i>         |

This was a good programme and one of much interest. Mr. Prutting conducted with a fine sense of rhythm and musical values. Werrenrath was then at the height of his popularity and his group of songs were entertaining, if not profound.

Mr. Milcke gave pleasure with the familiar, but always popular, "Meditation" from Thais and the Elgar Overture was a good example of modern scoring and workmanship, which we were glad to hear.

\* \* \*

January 2, 1912, came the following:

- |      |  |                    |
|------|--|--------------------|
| I.   | Overture to "Die Zauberflöte"          | <i>Mozart</i>      |
| II.  | Concerto in G Minor                    | <i>Saint-Saens</i> |
|      | R. AUGUSTUS LAWSON                     |                    |
| III. | Walzer Op. 63 (from suite for strings) | <i>Volkman</i>     |
| IV.  | Chant d'Amour                          | <i>Camp</i>        |
| V.   | "Finlandia" Op. 26                     | <i>Sibelius</i>    |
| VI.  | Scotch Symphony                        | <i>Mendelssohn</i> |

There was an intermission of five minutes before the Symphony.

Naturally we were interested in the appearance of a local pianist and Mr. Lawson did himself and the composer, Saint-Saens, great credit, as well as Edward Noyes whose pupil he was at the time. Mr. Lawson received the following letter from a Hartford musician of note:

"My dear Mr. Lawson:

I must thank you for the great satisfaction of your playing tonight at the Philharmonic Concert. There were a great many points of fine skill and intelligence in your treatment of the Concerto. It was fine that the people were so enthusiastic about it all, and I congratulate you, both on doing a worthwhile thing exceedingly well, and on getting the kind of appreciation that you deserve."

W. S. P.

The Overture to the "Magic Flute" was a welcome number because seldom heard outside of the Opera. The national

poem of Sibelius called "Finlandia" created quite a stir in the musical world when it first appeared. Its popular native folk-tunes evoked great enthusiasm in the composer's land but was forbidden to be played in Russia after the political disturbance between Finland and Russia. It had been played in Hartford by the Boston Symphony the year before and immediately won favor.

\* \* \*

### The Concert of March 4, 1912:

- |                                    |                     |
|------------------------------------|---------------------|
| I. Symphony No. 4 in B flat        | <i>Gade</i>         |
| II. Violin Concerto D Major Op. 35 | <i>Tschaikowsky</i> |
| EDOUARD DETHIER                    |                     |
| III. Carnival Overture             | <i>Prutting</i>     |
| IV. Suite in F Major, Op. 39       | <i>Moszkowski</i>   |

The soloist, Edouard Dethier from Belgium (born in 1885), toured extensively in America as concert-violinist. He was also teacher at the Musical Art Institute of New York. The Concerto of Tschaikowsky that he played was dedicated to Auer, then the great violin master at the St. Petersburg Conservatory. Auer declared its technical difficulties insurmountable, but Brodsky — concert-meister under Walter Damrosch at one time — discovered its beauty, and made it his "battle horse" on his concert tours. Since then it has become a part of every soloists' repertoire. A feature of this concert was a composition of Mr. Prutting's called "Carnival Overture" and was first played by the New Haven Symphony Orchestra in May, 1911, and the composer won the Steinert prize of \$100., which was yearly offered for the best composition in extended form by the Yale School of Music. This number was most cordially received by a sympathetic and interested audience, and heartily applauded.



## The autumn concert of November 11, 1912 —

- |      |  |                        |
|------|--|------------------------|
| I.   | Symphony C Minor                         | <i>Haydn</i>           |
| II.  | Two Elgiac Melodies for String Orchestra |                        |
|      | a. Heart wounds      b. The Last Spring  | <i>Grieg</i>           |
| III. | "With Verdure Clad" from "Creation"      | <i>Haydn</i>           |
|      | MINNIE WELCH EDMOND                      |                        |
| IV.  | Caprice Espagnole Op. 34                 | <i>Rimsky-Korsakov</i> |
| V.   | Songs — a. "Im Kahne"                    | <i>Grieg</i>           |
|      | b. "From the land of Sky Blue Water"     | <i>Cadman</i>          |
|      | c. "The Lark now leaves its Watery Nest" | <i>Parker</i>          |
|      | MISS EDMOND                              |                        |
| VI.  | Rakoczy March                            | <i>Berlioz</i>         |

Haydn Symphonies had not been too commonly played by the orchestra and this one was much enjoyed. Miss Edmond sang effectively her aria from "The Creation" as well as the group of songs. The Spanish Caprice gave the programme a different flavor, and added interest. The concert ended with the stirring Rakoczy March taken from the "Damnation of Faust" by Berlioz. It gets its name from Francis Rakoczy, the Transylvanian Prince who made an unsuccessful attempt to resist the power of Austria. Its influence on Hungarians is like that of the Marseillaise Hymn on French Republicans. It was prohibited to be played on public occasions in Austria, fearful of its consequences.

\* \* \*

## January 24, 1913 —

- |      |                                   |                    |
|------|-----------------------------------|--------------------|
| I.   | Symphony No. 3 (Eroica)           | <i>Beethoven</i>   |
| II.  | Concerto for violin — G Minor     | <i>Bruch</i>       |
|      | IRMA SEYDEL                       |                    |
| III. | Ballet Suite No. 1                | <i>Gluck-Mottl</i> |
| IV.  | Academic Festival Overture Op. 80 | <i>Brahms</i>      |

This was an arresting concert in many ways. First time the Eroica Symphony had been given by the local orchestra, and as this Symphony is at the height of Beethoven's genius and the study of it profound, much interest was felt in its presentation. The Brahms Overture was given its first performance in Hartford by the Philharmonic, as far as is known,

and was heard with much interest. The Overture today is universally acknowledged one of the greatest ever written.

\* \* \*

The next concert, March 20, 1913, we heard for the first time Rubinstein's Ocean Symphony. He composed six symphonies and this was the second, dedicated to Liszt. Although the themes are beautiful it is considered loose in its structure with no definite character and has never been popular.

- |  |                   |
|--|-------------------|
| I. Ocean Symphony                        | <i>Rubinstein</i> |
| II. Concerto A Minor — piano             | <i>Grieg</i>      |
| CHARLES ANTHONY                          |                   |
| III. Tone Poem for Orchestra "The South" | <i>Haesche</i>    |
| IV. Overture to "Flying Dutchman"        | <i>Wagner</i>     |

The Grieg concerto played by Charles Anthony of Boston — who had played privately in several houses in Hartford — was as usual a welcome number. Mr. Noyes had played it at the third concert of the Philharmonic and Katherine Goodson made it even more admirable when she played it under Mr. Camp's direction in 1907. The novelty on the programme was the Tone Poem by William Edwin Haesche, born in New Haven in 1867, and who was at the time of this concert a member of the faculty of the Music Department of Yale University, and also a member of the New Haven Orchestra. This poem — played from manuscript — was performed under the composer's direction in New Haven the year before and was inspired by the poem of Emma Lazarus "The South".

\* \* \*

November 20, 1913 began the 15th Season.

- |   |                  |
|---|------------------|
| I. Symphony No. 5                       | <i>Beethoven</i> |
| II. a. Overture to Rienzi               | <i>Wagner</i>    |
| b. Prize Song from Die Meistersinger    | <i>Wagner</i>    |
| VIOLIN SOLO BY MR. MILCKE               |                  |
| c. Prelude to Lohengrin                 | <i>Wagner</i>    |
| d. Introduction to Act III of Lohengrin | <i>Wagner</i>    |
| e. Overture to "Flying Dutchman"        | <i>Wagner</i>    |

This was decidedly familiar and popular music and there was no out of town soloist.

\* \* \*

The Concert of January 29, 1914, brought a splendid program — one quite up to date and difficult to render.

- |      |  |                  |
|------|--|------------------|
| I.   | Symphony No. 2                                 | <i>Brahms</i>    |
| II.  | Concerto for piano and Orchestra No. 4         | <i>Beethoven</i> |
|      | LEOPOLD GODOWSKY                               |                  |
| III. | Reverie  | <i>Debussy</i>   |
|      | Arabesque II                                   | <i>Debussy</i>   |
|      | (TRANSCRIPTIONS FOR ORCHESTRA BY MR. PRUTTING) |                  |
| IV.  | Piano Solos                                    |                  |
|      | a. Ballard, G Minor                            | <i>Chopin</i>    |
|      | b. Nocturne, G Major                           | <i>Chopin</i>    |
|      | c. Campanella                                  | <i>Liszt</i>     |
|      | MR. GODOWSKY                                   |                  |
| V.   | Chanson de Nuit                                | <i>Elgar</i>     |
|      | Chanson de Matin                               | <i>Elgar</i>     |
|      | March, Pomp and Circumstance, Op. 39           | <i>Elgar</i>     |

This concert was most promising. There was great variety of color and rhythm, deep philosophy in the Brahms, poetry and charm in the Debussy, a brilliant and spirited feeling in the Elgar March. As for the Beethoven, it was played with great insight and freedom by Godowsky who was technically master of the situation. His solos were interpreted with great ease.

\* \* \*

March 23, 1914.

- |      |  |                     |
|------|--|---------------------|
| I.   | Overture to "Der Freischutz"           | <i>von Weber</i>    |
| II.  | Aria, "Je Suis, Titania" (from Mignon) | <i>Thomas</i>       |
|      | MISS MARIE STODDART                    |                     |
| III. | Mexicana — Suite for Orchestra Op. 5   | <i>Prutting</i>     |
|      | 1. Idyl. At Twilight                   |                     |
|      | 2. Serenade                            |                     |
|      | 3. Tango                               |                     |
|      | 4. Valse L'Espagnole                   |                     |
| IV.  | Songs with piano                       |                     |
|      | a. O Sleep Why Dost Thou Leave Me      | <i>Handel</i>       |
|      | b. Mermaids Song                       | <i>Haydn</i>        |
|      | c. Villanelle                          | <i>Del Acqua</i>    |
|      | MISS STODDART                          |                     |
| V.   | Symphony No. 6                         | <i>Tschaikowsky</i> |

This was one of the most brilliant concerts ever given by the Orchestra, and had precedence because of the Tschaikowsky Symphony (Pathetique) "a profoundly moving picture of the mental agonies of a singularly unhappy life". So the note read. But ominous as it reads, the Symphony is one of the most beautiful and appealing compositions ever written. The characteristic themes of woe and despair never seem to lose their hold upon one's imagination and feeling. The soloist, Miss Marie Stoddart, sang an aria from "Mignon" which was a fine example of coloratura writing, brilliant and quite taxing on the vocal ability of any singer. Miss Stoddart gave pleasure in her rendering.

The Suite Mexicana of Mr. Prutting's was written in 1903, and was first performed under the composer's direction at a concert of the Euterpe Club, in this City. The suite is written in a popular vein, its construction throughout being in the simplest form, but expresses warmth and color. It was well received and heartily applauded by the audience.

\* \* \*

The next concert, May 4, 1914, proved a digression. It was arranged as a "Pop" Concert and two Hartford soloists took part — Miss Hilda Brandegge from Farmington, a talented member of the orchestra, and William J. Carroll, well and favorably known in Hartford for his fine tenor voice, his long connection with the choir of Trinity Church and the Tempo Quartet, as well as other choral organizations.

The music on the Programme was familiar and diversified enough to please every one. It was all good music, attractive as to melody and agreeable harmonies. Programme —

- I. Overture to "Der Freischutz"
- II. "Humoresque"  
"To a Wild Rose"  
"Ronde Amour"

*von Weber*  
*Dvorak*  
*MacDowell*  
*Westerhout*



- |      |   |                   |
|------|---|-------------------|
| III. | Recitative and Aria "Celeste Aida"      | <i>Verdi</i>      |
|      | MR. CARROLL                             |                   |
| IV.  | March, "Pomp and Circumstance"          | <i>Elgar</i>      |
| V.   | Concerto for Violin, "No. 2 in D Minor" | <i>Bruch</i>      |
|      | 1. Adagio, ma non troppo                |                   |
|      | 2. Allegro, recitative                  |                   |
|      | 3. Allegro molto                        |                   |
|      | MISS BRANDEGEE                          |                   |
| VI.  | "The Blue Danube Waltz"                 | <i>J. Strauss</i> |
|      | Operatic Selection, "The Butterfly"     | <i>Friml</i>      |
| VII. | American Fantasie                       | <i>Herbert</i>    |

The transcription for the orchestra of MacDowell's "To a Wild Rose" (the first piece of the Woodland Sketches for piano) was by Mr. Siewert, first flutist of the Orchestra. The soloists were given quite an ovation. Mr. Carroll's voice was well suited to the lovely "Celeste Aida" and he gave much pleasure to the large audience of friends. Miss Hilda Brandegee who had made great progress in the study of the violin, gave the Bruch concerto a most interesting reading.

The American Fantasie of Victor Herbert, included such familiar airs as "Way down upon the Swanee River", "Dixie" and "The National Anthem".

"We all felt the "Pop" Concert had been a success and deserved its name. The extra work involved was considerable as it was the fourth concert of the season and came late in the year. A special fund had been contributed for this concert.

\* \* \*

November 19, 1914 brought a classic, unfamiliar to a Hartford audience. Bach's Brandenburg Concerto, No. 3 for the stringed instruments, which was greatly appreciated by Bach students.

- |      |                                      |               |
|------|--------------------------------------|---------------|
| I.   | Brandenburg Concerto No. 3           | <i>Bach</i>   |
| II.  | Surprise Symphony, Andante           | <i>Haydn</i>  |
|      | Symphony in E Flat                   | <i>Mozart</i> |
|      | III. Minuetto                        |               |
|      | IV. Finale                           |               |
| III. | Aria from "Traviata" — Ah Fors E Lui | <i>Verdi</i>  |
|      | MISS MABEL GARRISON                  |               |

(INTERMISSION OF 10 MINUTES)

- |  |                 |
|--|-----------------|
| IV. Symphony No. 8 in B Minor (Unfinished) | <i>Schubert</i> |
| V. Songs with Piano                        |                 |
| a. Arietta                                 | <i>Vidal</i>    |
| b. Sylvelin                                | <i>Sinding</i>  |
| c. A Song of March                         | <i>Siemenn</i>  |
|  | MISS GARRISON   |
| VI. Symphonic Poem — "Tasso"               | <i>Liszt</i>    |

It was the fourth time the Schubert Unfinished Symphony had been given and was better rendered at each performance. The Liszt poem "Tasso" was entirely new and quite impressive. The unhappy Italian, Tasso, whose sad life was greatly misjudged but which ended in a glorification of his genius, appealed to poets such as Goethe and Byron. Liszt was deeply impressed by the poem and wrote the dramatic music for it.

\* \* \*

### The Programme of January 14, 1915:

- |                                       |                     |
|---------------------------------------|---------------------|
| I. Symphony No. 6 (Pathetique)        | <i>Tschaikowsky</i> |
| II. Concerto for Violin and Orchestra | <i>Beethoven</i>    |
| D Major, Op. 61                       |                     |
|                                       | MISS SEYDEL         |
| III. Concert Overture in E Minor      | <i>Woodward</i>     |
| Spring Song                           | <i>Camp</i>         |
| IV. a. Legende                        | <i>Prutting</i>     |
| b. Pastel                             | <i>Prutting</i>     |
|                                       | MISS SEYDEL         |
| V. Overture to "Oberon"               | <i>von Weber</i>    |

The three compositions by local composers that were on the programme created interest. The Concert Overture of Miss Woodward\* had been her thesis in composition for the degree of Bachelor of Music conferred upon her in June, 1913, by the Yale School of Music.

The "Spring Song" of Mr. Camp's had been first presented by the Orchestra in 1905, under the composer's direction, but the score had been revised. The impressions of spring depicted were the warm and tender atmosphere, the restless movement of animate life, and the new forces of Mother Earth, as she awakens from her long winter sleep. The music is rich in color

\*Miss Lucy B. Woodward died in Hartford January 12, 1920.

and offered many individual solo passages for the various choirs.

Mr. Prutting composed the two violin pieces for Miss Seydel, who had appeared with the Philharmonic as soloist two years before.

\* \* \*

On March 25, 1915, the next concert, came the charming English pianist, Katherine Goodson, as soloist. She gave the Saint-Saens Concerto in G Minor. At her first appearance with the orchestra in 1907, she had played the Grieg Concerto and won the admiration of the audience immediately. Ernest Hutcheson had given the Saint-Saens in G Minor, under Mr. Camp's direction in 1919, and Mr. Lawson had played it in 1912 under Mr. Prutting's leading. Therefore it was familiar to many in the audience and Miss Goodson gave it all its musical values and with a beautiful quality of tone. She was ever a favorite in Hartford and returned in recitals many times.

Beethoven's Pastoral Symphony was given for the first time by the orchestra. This was a complete change from the Fifth, not only in mood but in the human aspects. "From a flight in lofty spiritual regions Beethoven returns to earth and discourses with nature herself on intimate terms. Voices of the forests, the roll of thunder, wailing of wind, the tumult of a storm, etc." This Symphony was a welcome number on the programme to students. Three dances — one by Grieg, Norwegian; one by Brahms, Hungarian; one by Moszkowsky, Spanish — with the "Southern Fantasy" by Humiston, made up a programme of novelty and caught the interest of the audience.

\* \* \*

November 30, 1915 was a concert that attracted a large

audience because of the fact that added to Beethoven's Seventh Symphony which had been given only twice before, Harold Bauer\* was soloist and played the Schumann Concerto with great beauty. He gave it poetry and imagination, warmth and color. It had been given before by the Orchestra and then played by Mrs. Warner in the year 1901.

- |   |                  |
|---|------------------|
| I. Symphony No. 7 in A Major              | <i>Beethoven</i> |
| II. Overture "The Merry Wives of Windsor" | <i>Nicolai</i>   |
| III. Concerto in A Minor                  | <i>Schumann</i>  |
| HAROLD BAUER                              |                  |
| IV. Rhapsodie for Orchestra "Espana"      | <i>Chabrier</i>  |

\* \* \*

The Season 1915-1916 began with a new list of members — Honorary, Sustaining and Associate. Many of the old names remained and new ones added.

### *Season 1915-1916*

#### MEMBERS

##### HONORARY

- |                             |                             |
|-----------------------------|-----------------------------|
| Bissell, Mr. & Mrs. R. M.   | Gillett, Mr. William        |
| Bulkeley, Hon. & Mrs. M. G. | Hooker, Mrs. E. W.          |
| Dunham, A. C.               | Hillyer, Mrs. A. R.         |
| Goodwin, Mrs. James J.      | Perkins, Mabel H.           |
| Goodwin, Mr. Walter         | Warner, Mrs. Charles Dudley |

##### SUSTAINING

- |                               |                                  |
|-------------------------------|----------------------------------|
| Barney, D. N.                 | Palache, Whitney                 |
| Brandegge, Mrs. Charles       | Palmer, Mrs. W. H.               |
| Camp, Mrs. Susie H.           | Pardee, Miss Sarah N.            |
| Chamberlin, C. P.             | Perkins, Mrs. Edward             |
| Cheney, Louis R.              | Roberts, John T.                 |
| Cooley, Mr. Francis R.        | Robinson, Henry S.               |
| Craig, James E.               | Schutz, Robert H.                |
| Enders, Mr. & Mrs. J. O.      | Sedgwick, F. A.                  |
| Fitzgerald, Dr. & Mrs. Wm. H. | Shipman, Mrs. A. L.              |
| Gale, Mr. Philip B.           | Sperry, Mrs. Lewis               |
| Goodman, Anna M.              | Veeder, Mr. and Mrs. C. H.       |
| Goodwin, Rev. Francis         | Welch, Mr. & Mrs. A. A.          |
| Hamilton, I. K., Jr.          | Welch, H. K. W.                  |
| Jacobus, Dr. and Mrs. M. W.   | Williams, Mr. & Mrs. G. C. F.    |
| Lyman, Theodore               | Williams, Mr. and Mrs. George G. |
| Musical Club                  | Wyper, James H.                  |

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\*Master Harold Bauer, a youthful artist of conspicuous ability, made a successful debut at a concert given in Crystal Palace, London, the year of 1888.



## ASSOCIATE

- Allen, Eustice L.  
 Allen, Mrs. James P.  
 Allen, Normand F.  
 Alton, Dr. & Mrs. C. D.  
 Ames, Charles L.  
 Andrews, James P.  
 Anthony, Mrs. H. B.  
 Avery, Samuel P.  
 Barbour, Mrs. J. H.  
 Barker, Mrs. Ludlow  
 Beardsley, Mr. & Mrs. Guy E.  
 Bennett, Mrs. E. B.  
 Bill, Charles G.  
 Bingham, Mrs. E. H.  
 Bissell, Eleanor  
 Bissell, Lillian  
 Bissell, Marie  
 Blythe, Elizabeth C.  
 Bolter, Miss A. E.  
 Booth, Minnie Day  
 Brandegee, Hildegard  
 Brandegee, Mrs. Robert  
 Brewster, Mr. & Mrs. C. B.  
 Brewster, James H.  
 Brown, Miss V. F.  
 Bulkley, H. S.  
 Bulkley, Miss Mary  
 Bunce, Mrs. J. B.  
 Burnham, Mrs. H. D.  
 Burnham, Julia  
 Burt, Alice M.  
 Burt, Lilla M.  
 Butts, Joseph  
 Camp, John Spencer  
 Carroll, William J.  
 Chas, Mr. & Mrs. Charles E.  
 Cheney, Frank, Jr.  
 Cheney, Mrs. F. D.  
 Cheney, Mrs. Frank W.  
 Cheney, Mrs. Howell  
 Cheney, Miss Mary  
 Cheney, Paul H.  
 Clark, Mrs. C. H.  
 Clark, Susan T.  
 Coney, Mrs. George H.  
 Conklin, Mrs. Wm. P.  
 Cook, A. S.  
 Cook, Dr. & Mrs. A. G.  
 Cornwall, Mr. & Mrs. S. H.  
 Cutler, Mr. & Mrs. Ralph W.  
 Day, Mrs. Arthur P.  
 Dresser, Elsie J.  
 Ensign, Joseph R.  
 Farley, Mrs. Katherine S.  
 Field, E. B.  
 Finlay, Mr. & Mrs. James  
 Foster, Miss Alice  
 Foster, Miss Emma  
 Garde, Mr. & Mrs. Walter  
 Garrett, Mrs. John  
 Gay, Mrs. Julius & Miss  
 Geeley, Mrs. H.  
 Gilbert, Mrs. Charles E.  
 Gillette, Mr. and Mrs. Arthur L.  
 Goodman, Mrs. Joseph  
 Goodman, Miss Leontine  
 Goodwin, Anna M.  
 Goodwin, Charles L.  
 Goodwin, George R.  
 Goodwin, Rev. James  
 Gordy, Mr. & Mrs. W. F.  
 Gray, Ellen W.  
 Gray, Mrs. John W.  
 Gray, Sybil M.  
 Green, Jacob H.  
 Green, James W.  
 Greenwood, Cora  
 Griffin, E. M.  
 Griggs, Dr. J. B.  
 Gross, Charles E.  
 Gustetter, Fred C.  
 Hall, Clarence L.  
 Hall, Mrs. Sarah G.  
 Havemeyer, Julia  
 Hawley, Mrs. Joseph R.  
 Hills, Mr. & Mrs. George F.  
 Howard, Miss E. M.  
 Howard, Miss Mary L.  
 Huntington, Mr. & Mrs. R. W.  
 Huntington, Mr. & Mrs. R. W., Jr.  
 Johnson, Miss Frances  
 Johnson, Miss Mabel  
 Joslyn, Mr. & Mrs. Charles M.  
 Judd, E. Y.  
 King, Mr. & Mrs. Joseph H.  
 Knox, Mrs. Josephine W.  
 Landers, Mrs. Charles S.  
 Lawson, Mr. & Mrs. R. Augustus  
 Lee, Charles N.  
 Locke, S. E.  
 Lorenz, Annie  
 Lorenz, E. H.  
 Lorenz, W. A.  
 McClary, Mrs. John  
 McClellan, W. E.  
 McManus, Dr. James

ASSOCIATE (*Continued*)

MacMartin, Jane	Smith, Henry F.
Maercklein, Mr. & Mrs. H. L.	Spencer, A., Jr.
Marvin, L. P. W.	Stelling, F. W.
Marwick, Mrs. V. P.	Stern, Moses
Matson, William R.	Stern, Dr. C. S.
Merrill, A. H.	Stevens, Elizabeth T.
Merrow, Mr. & Mrs. E. G. G.	Stocking, William R.
Mills, Miss Dorothy	Stoll, Dr. & Mrs. H. F.
Mills, Mrs. T. G.	Sturhahn, C. F.
Mommers, Mrs. R. J.	Talcott, Mrs. George S.
Parker, John D.	Talcott, H. Louise
Pease, William C.	Thompson, Mrs. M. D.
Peck, E. P.	Todd, William S.
Perkins, Henry A.	Trumbull, Annie E.
Pilgard, Mr. & Mrs. John A.	Tuller, Charles B.
Pond, C. M.	Tuller, Miss M. C.
Prutting, Robert H.	Tuttle, Jane
Robbins, Miss K. C.	Vorce, A. C.
Roberts, John T.	Wagner, Miss K. M.
Robinson, Mr. & Mrs. C. L. F.	Washburne, Miss M. C.
Robinson, Henry	Way, Mr. & Mrs. John L.
Robinson, Mr. & Mrs. Lucius	Wheeler, H. H.
Root, Mrs. E. K.	White, Herbert H.
Ropkins, Mr. & Mrs. E. L.	Whitney, Mrs. C. E.
Sanborn, Miss Eleanor	Whitney, George F.
Sanborn, Mr. & Mrs. W. A.	Whitney, Nettie L.
Scotland, Thomas H.	Williams, Mrs. B. T.
Simonds, Mrs. Robert H.	Williams, Mrs. Charles S.
Smith, Mrs. Charles H.	Wise, Miss A.
Smith, Mrs. F. A.	Woodward, Lucy B.
Smith, Mr. and Mrs. Harry Tyler	Woolley, Carolyn M.

January 13, 1916 the concert began with Dvorak Symphony of the New World, the third performance of it by the Philharmonic. Fritz Kreisler was soloist that night and played Mendelssohn's Concerto. He also played a number of short pieces — his own arrangement — in happiest vein and radiated great musical charm. Carl Lamson, his faithful and perfect accompanist was also much enjoyed, particularly as he was returning to his old home and his friends counted many in the audience. His father, Rev. Dr. Edward Lamson, was for several years the much beloved and admired pastor of the Center Church. Good fellowship for Kreisler was certainly apparent that night and his photographs were sold in the lobby by

attractive young women for the benefit of the destitute musicians of Vienna — and many were sold. This was the evening that Mrs. Warner had as guests in her box Rev. Mr. Miel and Mrs. Miel, who were very enthusiastic over the whole spirit of the evening. We were all in sympathetic mood.

\* \* \*

The following concert was March 9, 1916.

- I. Mozart — Overture "Magic Flute"
- II. Mendelssohn — Symphony No. 3
- III. Charpentier — "Depuis le Jour" (from Louise)  
MISS ANNA CASE
- IV. St. Saens — "Rouet d'Omphale" Op. 31
- V. Songs with piano
  - a. Thomas — "Memory"
  - b. Hue — "A des Oiseaux"
  - c. Prutting — "Morning Memories"
  - d. Rimsky-Korsakoff — "Thy hidden gems are rich"  
(Song of India)
  - e. Spross — "That's the World in June"  
MISS ANNA CASE
- VI. Wagner — Finale to "Rheingold"

Miss Case proved a drawing card with her lovely voice and was generous with encores, while Charles Gilbert Spross played the piano accompaniments most skilfully.

\* \* \*

At the first concert of the autumn, November 23, 1916, we were fortunate to have again Fritz Kreisler. This was the evening of the new concert-meister, Maurice Kauffman. Added to the programme was the complete list of members — Honorary, Sustaining and Associate. It was the beginning of the 18th season.

- |                                    |   |
|------------------------------------|---|
| I. Symphony No. 8                  | <i>Beethoven</i>                          |
| II. Concerto in G Minor            | <i>Bruch</i>                              |
|                                    | FRITZ KREISLER                            |
| III. Triumphal Entry of the Bojars | <i>Halvorsen</i>                          |
| Invitation to the Dance            | <i>Weber-Berlioz</i>                      |
| IV. Violin Solos                   |   |
| Tambourin — C Major                | <i>LeClair</i>                            |
| The Old Refrain                    | <i>Kreisler</i>                           |
| Moment Musicale                    | <i>Schubert</i>                           |
| Tambourin Chinois                  | <i>Kreisler</i>                           |
|                                    | FRITZ KREISLER accompanied by CARL LAMSON |
| V. Rhapsodie Hongroise No. 2       | <i>Liszt</i>                              |

At the next concert of January 28, 1917 — following after Kreisler and the remembrance of his violin playing — came Casals with his violoncello. He played St. Saens Concerto Op. 33 and it was preceded by a Mozart Symphony and followed by "Les Preludes" of Liszt. Altogether a well-balanced and artistic programme. The soloists were getting more and more distinguished and this was due to the fact that Richard M. Bissell, who was then president, encouraged having the finest artists available, and also the orchestra was having more experience in playing. Casals, "the interpretive genius", played with his usual insight and authority.

- |      |                                 |                  |
|------|---------------------------------|------------------|
| I.   | Symphony No. 3                  | <i>Mozart</i>    |
| II.  | Concerto for violoncello Op. 53 | <i>St. Saens</i> |
|      | PABLO CASALS                    |                  |
| III. | "Les Preludes"                  | <i>Liszt</i>     |
| IV.  | Air                             | <i>Bach</i>      |
|      | Sicilienne                      | <i>Faure</i>     |
|      | Allegro                         | <i>St. Saens</i> |
|      | CASALS                          |                  |
| V.   | Overture "Sakuntala" Op. 13     | <i>Goldmark</i>  |

\* \* \*

The concert of March 15, 1917 brought Anna Fitziu, lyric soprano, a member of the Metropolitan Opera.

- |      |                                  |                       |
|------|----------------------------------|-----------------------|
| I.   | Symphony No. 4                   | <i>Tschaikowsky</i>   |
| II.  | Aria "Vissi d'arte" (from Tosca) | <i>Puccini</i>        |
|      | MISS FITZIU                      |                       |
| III. | Suite No. 1 from "Peer Gynt"     | <i>Grieg</i>          |
| IV.  | a. Ouvre tes yeux bleus          | <i>Massenet</i>       |
|      | b. The Cuckoo                    | <i>Liza Lehmann</i>   |
|      | c. A little word                 | <i>Arthur Vorheis</i> |
|      | MISS FITZIU                      |                       |
| V.   | Overture to "Tannhauser"         | <i>Wagner</i>         |

\* \* \*

At the concert November 21, 1917 the soloist was Ossip Gabrilowitsch who played the Mendelssohn Concerto No. 1 in G Minor and was naturally the great attraction of the evening. To have two of his own compositions besides the Concerto was appreciated by all present. The Symphony was



Beethoven's fifth, and at every rendering grew better and more enjoyable.

- |      |   |                      |
|------|---|----------------------|
| I.   | Symphony No. 5                            | <i>Beethoven</i>     |
| II.  | Concerto No. 1, G Minor                   | <i>Mendelssohn</i>   |
|      | GABRILOWITSCH                             |                      |
| III. | a. Love Scene for string orchestra Op. 12 | <i>Herbert</i>       |
|      | b. Southern Fantasy                       | <i>Humiston</i>      |
| IV.  | a. Elegy, G Minor, Op. 12                 | <i>Gabrilowitsch</i> |
|      | b. Caprice — Burlesque Op. 3              | <i>Gabrilowitsch</i> |
|      | GABRILOWITSCH                             |                      |
| V.   | Overture to William Tell                  | <i>Rossini</i>       |

\* \* \*

January 17, 1918 brought forth an Overture of Cherubini "The Watercarrier" which was very interesting and had been given once before under Mr. Camp's direction. Madame Julia Claussen, a great Wagnerian singer from the Metropolitan, sang with beauty and feeling, Tschaikowsky's Aria "Adieu to the Forests" from Jeanne d'Arc, as well as several songs.

- |      |  |                     |
|------|--|---------------------|
| I.   | Overture "The Watercarrier"                | <i>Cherubini</i>    |
| II.  | Symphony No. 3 in A Minor, Op. 55          | <i>St. Saens</i>    |
| III. | Aria, "Adieu, Forests" (from Jeanne d'Arc) | <i>Tschaikowsky</i> |
|      | MME. CLAUSSEN                              |                     |
| IV.  | Two Orchestral Fragments                   |                     |
|      | 1. The Saracens                            |                     |
|      | 2. The Lovely Alda                         | <i>MacDowell</i>    |
| V.   | Songs with Orchestra                       |                     |
|      | a. From Mount Pincio                       | <i>Grieg</i>        |
|      | b. The Swan                                | <i>Grieg</i>        |
|      | c. The Cry of Rachel                       | <i>Salter</i>       |
|      | MME. CLAUSSEN                              |                     |
| VI.  | Overture "Britannia"                       | <i>Mackenzie</i>    |

March 25, 1918, Zimbalist was soloist and played Paganini's Concerto in D Major, entirely new to the programmes and showed his facility and musicianship, but even more enjoyable were the solos with piano accompaniment. Zimbalist, well known in Hartford, was warmly welcomed.

- |      |   |                     |
|------|---|---------------------|
| I.   | Overture "Midsummer Night's Dream"          | <i>Mendelssohn</i>  |
| II.  | Concerto for violin and orchestra — D Major | <i>Paganini</i>     |
|      | EFREM ZIMBALIST                             |                     |
| III. | Nocturne and Scherzo                        | <i>Mendelssohn</i>  |
| IV.  | a. Serenade                                 | <i>d'Ambrosio</i>   |
|      | b. Zephyr                                   | <i>Hubay</i>        |
|      | c. Zapateado                                | <i>Sarasate</i>     |
|      | ZIMBALIST                                   |                     |
|      | SAMUEL CHOTZINOFF AT THE PIANO              |                     |
| V.   | Symphony No. 6                              | <i>Tschailowsky</i> |

On account of the war there was no autumn concert the year of 1918 but the 20th Season started January 2, 1919, and the new concert-master, Maurice Kauffman, was soloist, playing the Mendelssohn Concerto in E Minor. Again the New World Symphony was given for the fifth time.

- |                                    |                    |
|------------------------------------|--------------------|
| I. Coronation March                | <i>Svendson</i>    |
| II. Symphony No. 5 — E Minor       | <i>Dvorak</i>      |
| III. Concerto — E Minor for violin | <i>Mendelssohn</i> |
|                                    | MAURICE KAUFFMAN   |
| IV. L'Arsienne Suite No. 2         | <i>Bizet</i>       |
| V. Overture, Phedre                | <i>Massenet</i>    |

This last composition was interesting. Massenet died in 1912 at Paris, aged 70. He was the most typical of French composers, worked with incessant activity and his powers had never shown the slightest diminution. He won the Prix de Rome, served in the War of 1870, wrote his Memoirs and composed with great rapidity no end of operas and orchestral works. "Phedre" was the most popular of his orchestral overtures. It is perfect in form and constructed with great skill.

\* \* \*

In a month's time to make up for the loss the season before, another concert was ready. This time a local soloist, Augustus Lawson, played the St. Saens Concerto, that he had played before in 1912. This was by request from Mrs. Warner, as she felt it particularly suited to Mr. Lawson's style of playing. It is the best known and most liked of St. Saens' five pianoforte concertos, with its many lovely themes and brilliant passages. Mr. Lawson received his degree of Doctor of Music from Howard University, Washington, 1929, on which occasion was mentioned his two appearances with the Hartford Philharmonic.

- |                                      |                   |
|--------------------------------------|-------------------|
| I. Prelude, Chorale and Fugue        | <i>Bach-Abert</i> |
| II. Sinfonietta — D Major            | <i>Chadwick</i>   |
| III. Celebre Largo                   | <i>Handel</i>     |
| Minuet, A Major for string orchestra | <i>Boccherini</i> |

- |                                 |                  |
|---------------------------------|------------------|
| IV. Concerto for piano, G Minor | <i>St. Saens</i> |
| AUGUSTUS LAWSON                 |                  |
| V. Dance Macabre                | <i>St. Saens</i> |
| VI. Finlandia                   | <i>Sibelius</i>  |

\* \* \*

The third concert in 1919 came on March 27th and the soloist was the lyric soprano, Vera Janacopulos, who sang from "Mme. Butterfly", also songs with piano. Tschaikowsky's Symphony No. 6 again was given at the end of the programme. It seems always to be placed at the last because nothing would seem of much interest after this great emotional work.

- |                                   |                     |
|-----------------------------------|---------------------|
| I. Toccata — F Major              | <i>Bach</i>         |
| Overture to Mignon                | <i>Thomas</i>       |
| II. Un del di, Vedremo            | <i>Puccini</i>      |
| VERA JANACOPULOS                  |                     |
| III. Suite for Orchestra — Op. 42 | <i>MacDowell</i>    |
| IV. a. Jeunes fillettes           | <i>Weckerlin</i>    |
| b. Tambourin                      | <i>Weckerlin</i>    |
| c. Je t'aime                      | <i>Grieg</i>        |
| d. Primavera                      | <i>Grieg</i>        |
| e. Thy Dark Eyes to Mine          | <i>Griffes</i>      |
| VERA JANACOPULOS                  |                     |
| V. Symphony No. 6                 | <i>Tschaikowsky</i> |

\* \* \*

The concert season of 1919-1920 began December 22, very near the end of the year. The artist assisting was Fritz Kreisler who proved to be the magnet. The musical critic of the "Times" said — "The spirit of the audience was in close mood and the applause after his Mendelssohn Concerto in E Minor, was spontaneous, contagious and overwhelming. In fact it had begun before he played a note. It was the spirit of fair play, good fellowship, good sportsmanship, to which the audience responded. He had been to the War, he had helped his own people. He had carried himself with dignity, the days when national and international council tables left foreigners hampered and not free to express themselves."

- |                       |                    |
|-----------------------|--------------------|
| I. Symphony No. 2     | <i>Beethoven</i>   |
| II. Concerto, E Minor | <i>Mendelssohn</i> |

FRITZ KREISLER

- |      |  |                         |
|------|--|-------------------------|
| III. | Andante Cantabile, Op. 11 (String Orchestra) | <i>Tschaikowsky</i>     |
|      | Anitra's Dance (Peer Gynt Suite)             | <i>Grieg</i>            |
|      | Rhapsodie in A                               | <i>Lalo</i>             |
| IV.  | a. Hymn to the Sun, from Coq d'Or            | <i>Rimsky-Korsakoff</i> |
|      | b. Waltz                                     | <i>Brahms</i>           |
|      | c. Gypsy Serenade                            | <i>Valdez</i>           |
|      | d. La Gitana                                 | <i>Kreisler</i>         |
|      |  | Fritz Kreisler          |
| V.   | Overture to William Tell                     | <i>Rossini</i>          |

The programme was an excellent one and the Philharmonic showed evidence of great gain in style and interpretation. The critic continuing said — "He had never heard the Philharmonic do anything so bright with promise as the string performance of Tschaikowsky's Andante Cantabile."

\* \* \*

The next interesting concert of the orchestra, one to be remembered with distinction was that of March 4, 1920, when we had for the first and only time a visiting conductor. Who was the visitor? None other than Ernest Bloch, since famous for his great American Symphony. Time may record this fact with honor, if that Symphony is all the American people hope for it!

- |      |  |                      |
|------|--|----------------------|
| I.   | Symphony B Minor                           | <i>Schubert</i>      |
| II.  | Two Poems for Orchestra                    |                      |
|      | a. Hiver                      b. Printemps | <i>Ernest Bloch</i>  |
| III. | Suite No. 1, "L'Arlesienne"                | <i>Bizet</i>         |
|      |  | Mr. Bloch Conducting |
| IV.  | Overture "Tannhauser"                      | <i>Wagner</i>        |

A note on the programme told us that Ernest Bloch was born in Geneva in 1880, and since 1916 has been a citizen of the United States. Then followed a list of his works. He had just won a prize of \$1,000. for viola and piano sonata. Also we were told that he composed these orchestral poems — that were played — in 1904. "They were successful in indicating moods and emotions appropriate to the titles. Winter was sombre and melancholy, plaintive with the tones of the English horn and violas, concluding with a rising climax of great



beauty and fading away into a charming pianissimo. Spring opens with a dainty theme in the wood-winds and harp, sounds of awakening nature, calling and answering from instrument to instrument. A chorale-like hymn of praise leads to a tremendous climax of great power and brilliance."

Mr. Prutting conducted the first and last numbers on the programme, while Mr. Bloch led his own Tone-Poem and the Bizet *l'Arlesienne* suite. The programme was certainly varied and interesting. Mr. Bloch's compositions were considered by the critics to be of the most modern kind. "Highly involved, strangely modulating, dissonance almost the rule, especially "In Winter" and the howling blasts of the most fearful season were there. Mr. Bloch's "Winter" seemed rather long, but his "Spring" approaches in less involved measures, and the orchestra built up a fine climax with precision not always observed before. The playing reflected much credit on the players and in the way they had been rehearsed for the work."

Mr. Bloch led the "Suite" most effectively. He had great enthusiasm, a magnetic beat and an expressive left hand. He was very cordially received by the audience and was recalled to the stage several times. As a guest he was most courteous in sharing applause with the orchestra. This first experience with a guest conductor was successful, and it was hoped would be tried again. Mr. Bissell's idea was to have a Connecticut Valley organization led by Ernest Bloch and go about the state. Mr. Bloch was much interested in the scheme before and after his visit to Hartford. There had been a meeting called, where he expressed his ideas and plans and it met with much enthusiasm by the committee. But Hartford was not ready at that time to carry out the project.

Since the visit of Mr. Bloch to Hartford in 1920, he has added fame to his name. It would take pages to tell of the

great success of his Symphony dedicated to "America", given in New York in 1929, with a tremendous ovation. He calls it an epic rhapsody, written in love for this country. It concludes with an original anthem symbolizing the destiny of the American people. Many musicians said they were immensely moved by the composition, that if America sees the beauty in it and understands the great message it brings to humanity, the whole nation will pay homage to Bloch. The Anthem, at the close, is very impressive, even the men in rehearsal stood during it, and some of them sang, joining with the vast audience.

The next Philharmonic concert May 3, Harold Bauer came as the same great but unostentatious artist, and played the Saint-Saens Concerto No. 4 in C Minor, giving it a masterful interpretation, with a satisfactory background from orchestra.

This Concerto No. 4 that we were fortunate enough to hear Mr. Bauer play, was not one of the familiar ones, or that had been given so many times before. This, and the solos, were listened to with keenest enjoyment. The Scotch Symphony was sketched at Hollyrood Palace the day of Mendelssohn's visit there. In the Scherzo there is a lively Scottish dance tune. This Symphony is considered his best. It is programme music which makes no attempt to tell a story but only to create an atmosphere or express a mood.

- |                              |                    |
|------------------------------|--------------------|
| I. Symphony No. 3 (Scotch)   | <i>Mendelssohn</i> |
| II. Concerto No. 4, C Minor  | <i>Saint-Saens</i> |
| HAROLD BAUER                 |                    |
| III. a. Prelude to Lohengrin | <i>Wagner</i>      |
| b. Introduction to Act III   | <i>Wagner</i>      |
| IV. a. Etude in D Flat       | <i>Liszt</i>       |
| b. Ballade — A Flat          | <i>Chopin</i>      |
| HAROLD BAUER                 |                    |
| V. Les Preludes              | <i>Liszt</i>       |

At this time began the additional High School Concerts for the benefit of the High School pupils. John T. Roberts proposed the Student Concert Plan, thinking it would accomplish much to develop a taste for orchestral music among them. The week following the Bloch concert, there was given at the Broad Street Auditorium the first concert for the students. The Symphony played was Schubert's "Unfinished", Anitra's Dance by Grieg, the Andante Cantabile of Tschaikowsky, and the Bizet Suite "L'Arlessienne". The hall was crowded with 1500 eager students; in fact it was far too small to hold all who wanted to hear the Philharmonic Orchestra. Mr. Baldwin explained to the pupils the selections that were to be given, and great interest was awakened in the concert. Most of the youthful audience had never heard a Symphony. The charge for admission was twenty-five cents. The concert went off with spirit and the entire Committee and the teachers were gratified at the results.

The second High School Concert was May 13th, and the concert-master, Maurice Kauffman, was violin soloist. The students were invited to listen to Mendelssohn's Overture to "Midsummer Night's Dream", Introduction to Act III of Lohengrin, Mendelssohn's violin Concerto, Liszt's "Les Preludes" and the national spirited tone poem of Sibelius called "Finlandia". The tone of the orchestra was thought better in the school hall than in the theatre. Mr. Baldwin arranged the programme and wanted it rich in melodic and musical values to stir the imagination and attention of the students. Mr. Baldwin, well qualified to speak said, "the value of the orchestra was beyond measure and that the children were meeting the concerts with a most enthusiastic response."

\* \* \*

The autumn season of 1920 brought the regular concert



of the course held on November 15th. Samuel J. Leventhal was now the concert-master. The Dvorak "New World" Symphony was given for the sixth time, but with a stronger personnel of players. From New York came an added oboe, two horns, first and fourth; two fagots, one bass and two violas, which very much fortified the orchestral volume.

The soloist this time was Mme. Helen Stanley, a vocalist of wide concert reputation who gave Aria from Massenet's "Herodiade". "Her singing had purity of intonation, dramatic fervor, clearness of diction and withal no affectation."

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|---|------------------|
| I. Symphony No. 5                         | <i>Dvorak</i>    |
| II. "It est doux, il est bon" (Herodiade) | <i>Massenet</i>  |
|   | MME. STANLEY     |
| III. Suite from Carmen No. 1              | <i>Bizet</i>     |
| IV. Songs with Piano                      |                  |
|   | MME. STANLEY     |
| V. Overture — Der Freischutz              | <i>von Weber</i> |

\* \* \*

A new feature this season was to have lecturers to explain the music to be given at the concerts. The first one was by John S. Camp, the second by Prof. Waldo S. Pratt, and the third by Ralph L. Baldwin. These lectures were provided as part of the orchestra's educational work. Free admission given to all subscribers to the concerts. At this time candidates were "tried out" to compete for the solos to be given at the High School Auditorium Concerts. The judges acting for the Philharmonic were David Stanley Smith, of the Yale School of Music, and John J. Bishop of Springfield. A large number of students were heard and Elliot S. Foote, a former pupil of Edward Noyes of the Hartford School of Music, was the successful piano candidate and on February 18, 1921, Mr. Foote played the Tschaikowsky Concerto in B flat Minor with the orchestra at the High School concert. This Concerto was preceded by the "Rustic Wedding" Symphony of Goldmark's,



and followed by the Overture to "Rienzi" by Wagner, a programme far more ambitious than the former one. Miss Grace Gilmore, at that time contralto soloist of the Church of the Redeemer, was the successful vocalist. She sang at the South Manchester High School concert in November and at the Hartford High School Concert in December. Her selection at both concerts was an Aria from "La Mort Jeanne d'Arc" by Bemberg. The Symphony given by the orchestra was Dvorak's "From the New World".

\* \* \*

In New Britain a concert was given for the benefit of the Hospital there. Mr. Fox donated the theatre, and the manager and employees of the house kindly volunteered their services. At this concert, Mme. Mary Mellish, soprano, gave aria from "Madame Butterfly" and a group of songs accompanied by Edward F. Laubin. The Symphony was Dvorak's "New World", and the Bizet Suite from "Carmen", both having been prepared for the regular concert.

\* \* \*

When the autumn season of 1920-1921 began there was printed, with the musical programme, the list of officers, directors and the personnel of the orchestra, as well as the list of honorary, sustaining and associate members, general subscribers and school subscriptions. John T. Roberts succeeded Richard M. Bissell as president, Mrs. Warner was vice president and Frank Sedgwick both treasurer and manager.

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The next concert programme was in memory of Mrs. Charles Dudley Warner whose death occurred January 14, 1921. The entire personnel of the orchestra felt deeply the loss of Mrs. Warner, whose friend and benefactor she always had been, and whose interest and encouragement never failed through all the 21 years. The members had sent a floral blanket of violets. The following note testifies to its appropriateness—

To the President of the Society

My dear Mr. Roberts:

Will you please express to the members of the Philharmonic Orchestra, what I am sure would be Mrs. Warner's deep appreciation and keen pleasure in their loving memory of her, expressed in such a beautiful way.

I cannot tell you what it meant to us to feel that she was so enveloped in beauty and in the thoughts of that society that was so near to her heart.

Sincerely yours,

Mary Barton.

At the concert January 20th, the "Adagio Lamentoso" from the Pathetique Symphony of Tschaikowsky was played in her memory. For this composition Mrs. Warner had deep affection and once a year she had asked to have it played, so it was particularly appropriate for her "In Memoriam". "Many turned toward the box at the left. It was the place from which Mrs. Warner had for years looked down with pride and keen musical gratification upon the Philharmonic Orchestra. As the music of the Adagio Lamentoso rose and fell, the orchestra gave speech to sorrow and to triumph. Many felt that death and sorrow are but for a day, while the beneficent influence, of a kind and courageous spirit is immortal."

- |                              |                |                     |
|------------------------------|----------------|---------------------|
| I. Symphony No. 1            |                | <i>Goldmark</i>     |
| II. Concerto for Piano No. 1 |                | <i>Liszt</i>        |
|                              | JOSEF LHEVINNE |                     |
| III. Finale Adagio Lamentoso |                | <i>Tschaikowsky</i> |
| IV. "Hark, hark the Lark"    |                | <i>Schubert</i>     |
| The Linden Tree              |                | <i>Schubert</i>     |
|                              | LHEVINNE       |                     |
| V. Rienzi Overture           |                | <i>Weber</i>        |

The Philharmonic was called upon to meet an unusual occasion; one which comes to few orchestras, and it made the occasion note-worthy. For this concert brought to a hearing much that was beautiful. The orchestra rose to a new level

throughout the programme. Mr. Lhevinne played the concerto with great brilliancy and the Schubert-Liszt compositions with much artistic perception. The Adagio Lamentoso was solemn and profound.

Opposite the programme of the music given, the following lovely tribute appeared, written by Francis Parsons, a friend and neighbor.

### IN MEMORIAM

MRS. CHARLES DUDLEY WARNER

January 14, 1921

With gratitude and affection, The Hartford Philharmonic Society dedicates to Mrs. Warner's memory the concert given today. It is a small mark of appreciation of a great service. It has also more personal implications. Between Mrs. Warner and every lover of good music there seemed to be an individual bond. Her strong vitality, her keen interest in life, found their readiest expression in the medium of music, and any one who was interested in music had a claim on her personal sympathy and friendliness.

Beneath the graciousness and kindness of her personality there was an undying creative force. In musical activities, as in many other fields, she was an originator and a leader. The moving spirit in the organization of the Memnon Club in 1895, she was for long its president, and in the beginnings of this Society, as well as in its later history, she played an active part, always contributing freely of her time, her talents and her means. It is no disparagement to the untiring efforts of others to say that it was her vigorous purpose, her unfailing devotion, that in its early years instilled a vitalizing enthusiasm into the work of this institution. Her high courage would brook no discouragement or defeat. During the days of war, when there was some thought of suspending the activities of the Society, her ardent zeal convinced her colleagues that a clear duty, and the highest patriotism would best be served by the continuation



in that time of anxiety and tension, of this form of art that brought to so many its inspiration and its solace.

Herself a musician of distinction, her performances with this Society and elsewhere, will be remembered for their emotional appeal, their intellectual comprehension and their sympathetic interpretation. That she retained almost till the last her power of musical expression was characteristic of the perpetual youth of a spirit which will long remain a cherished memory in the city she loved.

F. P.

\* \* \*

With the sense of this great personal and public loss every effort was made, even a larger attempt than ever before, to maintain the orchestra and put it on a permanent basis.

A maintenance fund was started. Charles F. T. Seaverns was Chairman and made a fine appeal on the programme of the next concert. He said in part — "The Philharmonic has served the community for 22 years. It has striven in its public concerts to give faithfully the best orchestral music. It has brought to the city musicians of the first rank, soloists of world fame. The last two years' concerts have been given at the High School for the benefit of our young people. The orchestra has always endeavored to encourage home talent. The aim has always been to bring one of the highest forms of entertainment within the reach of all. This appeal is made to all the citizens of Hartford. All are asked to contribute. Is not such an institution worthy of your support? The Philharmonic belongs to Hartford. We must not fall behind other cities but we must have funds to continue the work. Hartford can surely afford to invest further in good music, etc."

Julius Hartt, writing for the "Times" as musical critic, wrote most effective and influential articles with never failing persistency and determination to establish a maintenance fund.



He worked hard to arouse patriotism, interest and enterprise in the project. He endeavored to get an increased unity of purpose and good fellowship in the feeling of the orchestra and the public, so as to put the Philharmonic on a firm and permanent foundation.

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The programme of the concert when this appeal was made brought forth Fritz Kreisler as soloist, as he would be sure to draw a large audience.

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|--|-------------------|
| I. Overture — "The Time Spirit"                | <i>Camp</i>       |
| II. Symphony No. 5 in E Major                  | <i>Raff</i>       |
| III. Concerto No. 4 — D Minor                  | <i>Vieuxtemps</i> |
| FRITZ KREISLER                                 |                   |
| IV. Suite for Orchestra — "Scenes Alsaciennes" | <i>Massenet</i>   |
| V. a. Prelude and Allegro                      | <i>Paganini</i>   |
| b. Gavotte in E Major                          | <i>Bach</i>       |
| c. Waltz — A Major                             | <i>Brahms</i>     |
| d. Molly on the Shore                          | <i>Grainger</i>   |
| KREISLER                                       |                   |

This concert had an unconventional ending, but it is needless to say that the audience was quite content with the encores that Kreisler added. I quote from the "Courant" of May 25th: "Kreisler was in splendid form, both at the afternoon and evening concerts, and his rendering of the brilliant Vieuxtemps work was magnificent, in ease and breadth, in certainty and power. The evening's repetition brought out even new beauties of tone and expression. He was nobly upheld in the Paganini number by Carl Lamson's splendid reading of the piano part, and in all the other numbers, the piano work was notably fine."

Mr. Camp's Overture, "The Time Spirit", had been composed some years before, but had been revised. Its general meaning, expressed by the words — sorrow, consolation, strength and victory — was appropriate to the time and the occasion.

A fine concert it was and one well calculated as a "talking

point" for the campaign that was soon to be launched for the maintenance fund of the orchestra. We shall hear more of this campaign anon.

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From the *Courant* came the following editorial: "If Hartford were a European City, which we ought to be very thankful it is not, the orchestra long ago would have been subsidized and thereby lifted out of financial worries. But the Hartford Philharmonic Orchestra has been neither subsidized or endowed. In large measure it has been forced to pull itself up by its own bootstraps or putting the matter in more musical terms, it has had to float along on its own melodies. It had its beginnings in a small way when even things of art did not cost as much as they do now and when players could fairly well afford to give considerable time to the orchestra with no expectation of any money return. The orchestra under those early conditions was decidedly an amateur organization. Times have changed in twenty-three years and the orchestra has changed with them. Its personnel is now almost entirely made up of those who make their living by their music. Therefore, the strictly local part of the orchestra costs a considerable sum. These changes in twenty-three years, however, have meant great gains in the artistic standing of the orchestra, but no one who has heard the playing at recent concerts will gainsay the fact that the orchestra today stands at its very best. Hartford citizens — who after all are Hartford — ought to be willing, as they are able, to assume the continuance of the organization."

Mr. Seaverns made a clear statement as to financial facts. He said the average cost of the three concerts given each year was about \$12,000., each concert costing approximately \$4,000. This included expense of the soloist and the orchestra, the latter

being paid on the union wages not only for concerts but also for rehearsals. The net profit a year was about \$8,000., leaving a deficit which the society hoped to raise through solicitation.

If we compare these statements with those given in the first years of the Philharmonic, when the players received barely nothing for their services, the conductors giving their time and experience gratuitously — truly a labor of love — and the soloists were limited to \$100. per concert, one could plainly see that the growth of music in the city could not escape added responsibilities. The friends of the orchestra saw the handwriting on the wall, unless a Colonel Higginson arose to ask each year how much is the deficit? That is the question usually asked at the end of an orchestral season, even if large crowds of people in attendance would impress one otherwise.

There was a campaign all summer for funds — with the passing of war conditions, it was the hope that another year would bring about a general public support. The high standards were to be in no respect lowered. Good music had become a necessity, not a luxury.

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The autumn season began with its usual interest and the promise of the same fine concerts. The first concert was November 21, 1921, and Mme. Frances Alda was soloist.

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|--|--------------------|
| I. Prelude — "The Meistersinger"       | <i>Wagner</i>      |
| II. Aria from "Mefistophle"            | <i>Boito</i>       |
| MME. ALDA                              |                    |
| III. Symphony No. 4 (Italian)          | <i>Mendelssohn</i> |
| IV. a. J'ai pleure en reve             | <i>Hue</i>         |
| b. Chanson Norvegienne                 | <i>Fourdrain</i>   |
| c. The Singer (Dedicated to Mme. Alda) | <i>Maxwell</i>     |
| b. Song of Thanksgiving                | <i>Allitson</i>    |
| MME. ALDA                              |                    |
| V. Les Preludes                        | <i>Liszt</i>       |

This was more or less a familiar programme with the exception of the Aria from "Mefistophle", sung most effectively by

Mme. Alda. Arrigo Boito, born in Padua, in 1842, one of the most eminent Italian composers and literary men, wrote not only his own libretti but translated those of "Tristan" and "Rienzi" into Italian. He also wrote the libretti for Verdi's "Otello" and "Falstaff". Of his many operas "Mefistophle" was considered his masterpiece, and follows, in a general way, the poem of Goethe's "Faust".

This was Mr. Prutting's last concert, as he resigned at the end of the high school concert, which followed the next day. His concert-master, Samuel J. Leventhal, resigned at the same time. This news was received with surprise and regret, as Mr. Prutting had labored hard for the success of the orchestra during a period of nine years, and its playing reflected credit upon the work accomplished. In accepting the resignation the following resolutions were adopted:

"WHEREAS, Mr. Prutting has been connected with the orchestra for many years, that he has shown greatest devotion, has heartily tried to develop the orchestra and to give to Hartford the very best music; that he has given generously of his time and energy to the work; the Board desires to give to Mr. Prutting its assurance of good will, with best wishes for his future success in his musical profession."



CHAPTER XI  
PHILHARMONIC ORCHESTRA  
(*Continued*)

HENRY P. SCHMITT, who was selected to be the new conductor of the orchestra, was a musician of wide experience and ability. He was born and educated in New York, but later became a student of the Leipzig Conservatory where he studied for four years under the tuition of Hans Sitt and while in Leipzig was a member of the famous Gewandhaus Orchestra. Returning to New York he became first violinist at the Metropolitan Opera House and he was concert-master and assistant conductor to Anton Seidl. Later he was concert-master of the New York Philharmonic when Mahler conducted that Society. He had been for six years conductor of the Norfolk Connecticut Musical Festivals and was a familiar figure to the visitors from Hartford.

At the concert of the Philharmonic, December 19, 1921, Mr. Schmitt appeared as conductor. He brought a new concert-master, Alec Roman, formerly from the Imperial Opera at Moscow, Russia, and who had also toured Europe as a member of the Berlin Philharmonic Orchestra. Naturally all this brought new life into the Hartford Philharmonic. A metropolitan conductor, another personality, acted like a tonic. This is always true of any change. The members of the orchestra were happy to play under Mr. Schmitt's baton and began with fresh endeavor.

The first concert was held as usual in Parsons' Theatre and Josef Lhevinne was the guest soloist. Dvorak's familiar New World Symphony began the programme. Rimsky-

Korsakoff's Spanish Caprice followed. Then Lhevinne, the supreme master of technique, was heard in Tschaikowsky's Piano Concerto in B flat Minor, with orchestra. He also gave two solo numbers, "The Lark" and "Islamey" by Balakirev which were beautiful in melody, in tone, and the speed of their darting measures. Lhevinne would always command attention, not alone for his technique, but a certain magnetism that he radiates. He is an artist of unusual calibre. In the opening measures of the Concerto he showed his tremendous force, while the second movement brought beauty of singing tone. The Orchestra did its difficult part of the work most creditably and there are not many Concertos that test an orchestra so severely. Mr. Schmitt made a most favorable impression and was called to the stage several times. At the end of the concert he received a large bouquet of roses and the "Composers Wreath" that was brought in from Norfolk by a delegation of the Litchfield County Choral Union, in recognition of his services as conductor at Norfolk and as a composer of several works that had their first performance there.

The press came out with praise for the concert, said the tonal color was better and the rhythm more effective, the tempi more spirited.

\* \* \*

The next concert was January 30, 1922.

# PROGRAMME

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|------|-----------------------------------|-------------------------|
| I.   | Overture Bohemian Carnival        | <i>Dvorak</i>           |
| II.  | Symphony No. 5                    | <i>Beethoven</i>        |
| III. | Aria from "La Favorita"           | <i>Donizetti</i>        |
|      | SOPHIE BRESLAU                    |                         |
| IV.  | Prelude and Finale from "Tristan" | <i>Wagner</i>           |
|      | SOPHIE BRESLAU                    |                         |
| V.   | Solos —                           |                         |
| a.   | Cradle Song of the Virgin         | <i>Hammond</i>          |
| b.   | As we part                        | <i>McNair</i>           |
| c.   | Ma l'il Bateau                    | <i>Lily Strickland</i>  |
| d.   | A Song of Thanksgiving            | <i>Frances Allitson</i> |

At the concert of March 20, 1922, Sasha Culbertson was violin soloist, and played Tschaikowsky's Concerto, while the Orchestra gave the Symphony No. 5 by the same composer, as well as Mendelssohn's Overture to "Midsummer Night's Dream" and Culbertson added a number of violin pieces which were remarkably well played. This young Russian, pupil of Sevic, the well-known Hungarian teacher, caused much interest. He had not only technical skill but taste and feeling and was surprised and pleased at the excellent Orchestra that he found in Hartford. In fact the press said there was no orchestra of equal quality in New England at that time. Added to the concerto he gave a Canzonetta of D'Ambrosio and the weird "Song of India" by Rimsky-Korsakoff, which had entered the field of popularity. A Paganini number and an encore which brought plenty of applause, ended the evening.

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The Prospectus promised brilliantly for the twenty-fourth season of the Philharmonic — that of 1922-1923. Matzenauer, Albert Spaulding, Werrenrath and Harold Bauer — widely known artists — were announced as soloists. There were to be four afternoon and four evening concerts. Mr. Schmitt was to be retained as conductor, but a new concert-master, Mr. Fred Landau, one who had acted in similar capacity at Norfolk was engaged. The Orchestra now numbered about 70 players. At this time the officers of the Philharmonic Society were — John T. Roberts, President; Charles F. T. Seaverns, Vice President; Richard M. Bissell, Vice President; Helen M. Peberdy, Secretary and Executive Treasurer; Frank A. Sedgwick, Treasurer and Manager. The directors were —

Richard M. Bissell  
Clayton P. Chamberlain  
Francis R. Cooley  
John O. Enders

Mrs. A. R. Hillyer  
Mrs. Morgan G. Bulkeley  
Miss Mary Cheney  
Mrs. John S. Garvan

Philip B. Gale  
John T. Roberts  
Henry S. Robinson  
Charles F. T. Seaverns  
Frank A. Sedgwick  
Curtis H. Veeder  
Archibald A. Welch

Mrs. Antonio Andretta  
Mrs. T. Weston Chester  
Mrs. Charles A. Goodrich  
Mrs. Louis Herrup  
Mrs. Seymour Kashmann  
Mrs. Clifford Perkins  
Miss Helen Peberdy

A month before the next concert, a resume of the history of the Orchestra was given in the press —

From the Times, October 17, 1923

This organization was originally conceived and sponsored by a small group whose enthusiasm for the beautiful in music demanded that there should be in Hartford an orchestra composed so far as possible of local talent which should perform the masterpieces of the greatest composers.

Among those who took a leading part in this project was the late Mrs. Charles Dudley Warner, herself a musician of great accomplishment and it was in large measure due to her that the orchestra was tided over the first difficult years of its existence. Even up to the time of her death she took a lively interest in its welfare and no change in its policy was ever made without consulting Mrs. Warner. Her love for Hartford and this exponent of its musical life was so great that in the early days the orchestra was often referred to as "Mrs. Warner's pet". Thus it was largely due to her and a few of her musical friends of a quarter century ago, that this band was started, which in recent years has advanced so decidedly in power and artistic results.

The ideals of the founders of this orchestra have been broadened as time has passed, but they have never been altered. . . . Now, as in the beginning, the great majority of the personnel are men and women of Hartford and surrounding towns. In fact many of its present performers were charter members.

In the beginning three concerts only were given, with an afternoon public rehearsal before each one. Since then the number of concerts has been increased. Meantime the High School Concerts have been continuing. The results were



satisfactory to the highest degree — capacity audiences and respectful attention on the part of those present.

In addition a series of four popular concerts were given at Poli's Capitol Theatre on Sunday afternoons. Such concerts had met with tremendous success in other cities, and it was expected Hartford would have the same result. In starting its jubilee season, more concerts were promised than ever before. No other orchestra is booked to play here this season and with Mr. Schmitt continuing as its conductor, the Philharmonic will attain to new heights of accomplishment.

\* \* \*

Opening concert of the twenty-fourth season was announced for November 9th, 1922. Matzenauer, with the "Voice of Gold and Royal Purple" was guest soloist.

#### PROGRAMME

- |  |                  |
|--|------------------|
| I. Symphony No. 7                                  | <i>Beethoven</i> |
| II. Aria "Ocean Thou Mighty Monster" from "Oberon" | <i>von Weber</i> |
|  | MATZENAUER       |
| III. Musette from King Kristian II                 | <i>Sibelius</i>  |
| IV. Solos —  |                  |
| a. Weyla's Song                                    | <i>Wolf</i>      |
| b. Sapphic Ode                                     | <i>Brahms</i>    |
| c. Erlking   | <i>Schubert</i>  |
| d. Spring Night                                    | <i>Schumann</i>  |
| V. Symphonic Poem "Tasso"                          | <i>Liszt</i>     |

This concert was advertised as the most conspicuous event of the musical season, and it was promised to be the most notable in the long history of the organization. There was a large if not overflowing audience. It was a very interesting programme, the orchestra in fine form, the reading of the Symphony most effective, Matzenauer's singing was dramatic, her voice large in volume and used with great skill. She made a most favorable impression, as one of the great artists of the day, leaving one nothing to doubt, regarding the soundness of her art.

The beginning of the afternoon programme was delayed fifteen minutes, from 2:30 to 2:45, as it was the funeral hour

of Senator Morgan G. Bulkeley. Mrs. Bulkeley had for some time been a member of the Board of Directors.

\* \* \*

There was also an extra Sunday afternoon concert, December 10, 1922 at Poli's Capitol Theatre, in aid of the Private Charities of Her Majesty Queen Elena of Italy. Carmela Ponselle was soloist. She sang as an encore Gounod's "Ave Maria" with organ, harp and violin accompaniment. The programme was a fine one.

The next evening followed the regular concert of the series at Parsons Theatre and the guest soloist was Albert Spaulding, "the international violinist".

- |                                  |                     |
|----------------------------------|---------------------|
| I. Symphony No. 1                | <i>Schumann</i>     |
| II. Violin Concerto No. 3        | <i>Saint-Saens</i>  |
| ALBERT SPAULDING                 |                     |
| III. Siegfried's "Funeral March" | <i>Wagner</i>       |
| IV. Overture "1812"              | <i>Tschaikowsky</i> |
| V. Violin Solos                  |                     |
| "Alabama"                        | <i>Spaulding</i>    |
| "Hark, hark the Lark"            | <i>Schubert</i>     |
| Introduction and Tarantelle      | <i>Sarasate</i>     |
| SPAULDING                        |                     |

The Symphony was warmly welcomed and played superbly. Mr. Spaulding gave the Saint-Saens with exquisite tone. A great refinement one finds in his playing and in his attitude to music. All the lovely melody in the second movement was brought out and the finale very brilliant. The solos were well rendered, with good assistance given at the piano by Andre Benoist who has been Mr. Spaulding's accompanist for many years. The orchestra under Mr. Schmitt's baton did admirable work in the Siegfried Funeral March, while the "1812" overture brought a climax of enthusiasm as it always does, the players working up to the highest pitch of enthusiasm to give the fine military effect.

\* \* \*

The next concert, January 29, 1923, Werrenrath was

soloist, but the great interest centered in the Brahms First Symphony which opened the evening's music. This noble work with its hidden beauties and meaning, is not easy to understand on the surface of things, but an honor to perform, and it was given with a fine spirit and purpose and the conductor received his share of applause for the excellent reading. The best work was in the finale.

Werrenrath selected "Wotan's Farewell" from the "Walkure" for his offering, and gave it dignity and expression throughout and with good diction. The overture to "Oberon" was pleasing as usual, and Werrenrath added a group of songs, giving each one its individual value of sentiment and humor.

- a. The Last Song
- b. The Wreck of the "Julie Plante"
- c. Duna
- d. On the Road to Mandalay

*James H. Rogers*  
*Geoffrey O'Hara*  
*Josephine McGill*  
*Oley Speaks*

February 15, 1923 was the next concert and brought Harold Bauer "the master pianist".

#### PROGRAMME

- I. Symphony No. 6
- II. Concerto for Piano

*Tschaikowsky*  
*Schumann*

MR. BAUER

- III. Rhapsodie Espana
- IV. Prelude "Die Meistersinger"
- V. Group of piano pieces

*Chabrier*  
*Wagner*

The playing at this concert was with authority. It had a fine spirit and balance and Mr. Schmitt had the players share in the applause at the close of the orchestral part. The magnificent Tschaikowsky No. 6 had been heard many times in Hartford, but it is always welcome. Mr. Bauer was entirely satisfactory, dependable as always and the concerto was played with beauty and ease.

It was at this concert that an eloquent appeal was made



by Mr. Robert Butler for the maintenance and continuance of the orchestra. Much of the best playing of the orchestra's twenty-four years was done that night; therefore, it was a well chosen time to make a plea. The following month, March 8, 1923, a notice was sent out headed "Shall the Hartford Philharmonic go?" Contributions were asked to total a general fund of \$15,000.

This sum was not to cover a deficit but to be expended for the coming season's concerts, and Mr. Roberts was quite positive that civic pride in the Orchestra and the love for good music would bring the results. There was big advertising, big in lettering, and expansive as to space. For a fortnight the press gave much help and influence. Encouraging results came as President Roberts announced that two pledges of \$2,000. each, for a period of five years had been promised. One was made by a Hartford woman who had never heard the orchestra, but who believed its future should be a success. Other donors promised \$1,000. to cover a period of years so it seemed that Hartford was really beginning to wake up to the importance of keeping the orchestra.

About this time started the idea of having Sunday afternoon concerts at Poli's Theatre in addition to the regular series at Parsons Theatre. The General Assembly passed the bill allowing classical concerts to be given, but of a classical nature only. Up to this time the Sunday laws had not permitted concerts to be given in Connecticut.

\* \* \*

The 6th of June, 1923, the 25th Annual Meeting of the Hartford Philharmonic was held, and Mrs. Richard M. Bissell was chosen President, Mr. Roberts became Honorary President. The Board passed a vote of thanks in recognition of his untiring devotion and the efficient and progressive manner



the entire work had been carried on during his term of office. Charles F. T. Seaverns, Vice President; Miss Helen M. Peberdy, Secretary and Treasurer. Five new directors were added —

Mrs. William Sheffield Cowles, Jr.  
Mrs. Walter L. Goodwin  
Mrs. John T. Roberts  
Mrs. James P. Wyper  
Mrs. E. Terry Smith

Mrs. Bissell was widely known for her executive ability and her successful management of many social and charitable enterprises, so came well equipped for the interests of the Society. She invited all the women directors to a meeting at her home in Farmington, — “The Philharmonic is inaugurating a new series of concerts this year to be given on Sunday afternoons, and I am anxious to talk over with you the best way of making them a success.”

Taking advantage of the recent acts passed by the General Assembly, the Committee began to plan for Sunday concerts to add to the regular ones, hoping they would draw a larger number of people and benefit the city even more.

For the regular concerts at Parsons Theatre, the soloists engaged were Werrenrath, Zimbalist and Miss Anna Case.

For the “Popular” Series to be held at Poli’s on Sunday afternoons, the soloists were to be announced later.

The first Sunday concert came November 25, 1923. At this time Mr. Schmitt brought another concertmaster, Louis Edlin, who had been leader of his own quartet in Cleveland, and was then violinist of the New York Trio. His playing was much praised for its smooth bowing and finished phrasing.

For this first Sunday concert, Edgar Schofield was baritone soloist. He was born in Rockville, Conn., had won the Eben Jordan Scholarship of the New England Conservatory at Boston where he cultivated a fine baritone voice. One season

he toured with Geraldine Farrar. The programme for this concert was composed of the better known classics, and organ accompaniments were added to some of the numbers. The whole programme was planned to attract and to please an audience.

# PROGRAMME

- |  |                    |
|--|--------------------|
| I. Choral and Fugue                        | <i>Bach</i>        |
| II. Overture Der Freischutz                | <i>von Weber</i>   |
| III. Aria "Vision Fugitive"                | <i>Massenet</i>    |
| EDGAR SCHOFIELD                            |                    |
| IV. Largo with organ                       | <i>Handel</i>      |
| WALTER DAWLEY AT THE ORGAN                 |                    |
| V. Ballet from "Henry VIII"                | <i>St. Saens</i>   |
| VI. Dream Pantomine from "Hansel & Gretel" | <i>Humperdinck</i> |
| VII. Group of Songs                        |                    |
| MR. SCHOFIELD                              |                    |
| VIII. Waltz — Blue Danube                  | <i>Strauss</i>     |
| IX. Overture — "Tannhauser"                | <i>Wagner</i>      |

This concert was popular in the best sense and made a great appeal. The whole audience was unanimous in its praise and the Orchestra played with interest. The Massenet Aria was well accompanied and in sympathy with Mr. Schofield. The concert-master, Louis Edlin, gave the Handel "Largo" on the violin, accompanied by Walter Dawley at the organ. It was felt that this concert marked a step in the right direction. There was a special letter written to the "Courant" expressing delight and gratitude for the enterprise.

E. N. C.

"To the Editor of the Courant:

Just back from the first Philharmonic 'pop' concert and full of enthusiasm and delight which it aroused in me. I want to express my sincere gratitude for the enterprise which has made this series an accomplished fact here in Hartford. Remembering as I do, when it was a hard task to scrape together an audience of respectable size to greet the infrequent appearances of the Boston Symphony Orchestra, I had little hope that the community would ultimately reach the pitch of

musical appreciation it has now attained. The quality of the audience this afternoon, its intelligent enjoyment, and its devout attention, were things to rejoice the music lover's heart.

These concerts have begun splendidly. It is to be hoped that next year a larger number of them may be planned for. As the Philharmonic is kind enough to ask for program suggestions from its patrons, I venture to express the wish that it might be possible to include Tschaikowsky's 'Italian Capriccio' in some future program.

Hartford, November 25th, 1923"

The next regular Philharmonic concert came December 3, 1923, with Mr. Werrenrath as soloist. This was a very interesting programme and to add to the interest of the occasion, it was announced that the world renowned "Betts" Stradivarius violin would be used at this concert and played by Mr. Edlin in the Scheherezade number which draws heavily upon the abilities of the solo violinist.

#### PROGRAMME

- |   |                         |
|---|-------------------------|
| I. Overture — "Midsummer Night's Dream" | <i>Mendelssohn</i>      |
| II. Monologue of "Hans Sachs"           | <i>Wagner</i>           |
|   | MR. WERRENATH           |
| III. Overture — "Romeo and Juliette"    | <i>Tschaikowsky</i>     |
| IV. Group of Songs                      |                         |
|   | MR. WERRENATH           |
| V. Suite Symphonique Scheherezade       | <i>Rimsky-Korsakoff</i> |

This last is one of the most fantastic works of the past century. The music is descriptive and colorful and bears an interesting story. The "Scherherzade Motive" which appears early in the first movement as a violin solo, with harp accompaniment and a cadenza, is repeated in each movement in-varied form, but always distinct. The third movement is the romantic one, which pictures twilight in an Oriental garden, while in the fourth the scene changes as in a dream to shipboard. The orchestra with thundering music portrays the rise and

fall of the sea, the climax coming with the shattering of the ship on the fateful rock, but amid the tumult is heard Scheherezade's motive on the violin as the Sultana ends her narrative of a thousand and one nights. This was played in brilliant fashion by the concert-master, Mr. Edlin, who handled with ease the Stradivarius violin.

Werrenrath was generous with encores and seemed to enjoy the pleasure he gave. His success was centered largely in the clearness of his diction.

\* \* \*

At the second Sunday Concert, January 27, 1924, Aurelio Giorni was soloist, noted among young Italian pianists, graduated with honors from the St. Cecelia Academy at Rome, and at this time playing much in Hartford with the Elshuco Trio, and a teacher at the Hartford School of Music. Mr. Giorni needed little introduction as his talents, art and personality were well known.

# PROGRAMME

- |                                  |                            |                   |
|----------------------------------|----------------------------|-------------------|
| I. Overture "Mignon"             |                            | <i>Thomas</i>     |
| II. Selection "Faust"            |                            | <i>Gounod</i>     |
| III. Hungarian Fantasia          |                            | <i>Liszt</i>      |
|                                  | AURELIA GIORNI             |                   |
| IV. "Kamenoi Ostrow"             |                            | <i>Rubinstein</i> |
|                                  | WALTER DAWLEY AT THE ORGAN |                   |
|                                  | [INTERMISSION]             |                   |
| V. Prelude — "Love Death"        |                            | <i>Wagner</i>     |
|                                  | from "Tristan and Isolde"  |                   |
| VI. Piano Soli                   |                            |                   |
| a. Nocturne B Major Op. 62 No. 1 |                            | <i>Chopin</i>     |
| b. Impromptu G- Minor            |                            | <i>Sinding</i>    |
| c. Staccato Etude                |                            | <i>Rubinstein</i> |
|                                  | MR. GIORNI                 |                   |
| VII. Prelude "Meistersinger"     |                            | <i>Wagner</i>     |

It was a bitter cold day but the theatre was well filled and all those who ventured out were well repaid for their efforts. Mr. Giorni's playing received its reward of appreciation and he was compelled to add to his list and the entire concert was exceedingly popular.



The concert of February 4, 1924 had a fine programme!

- |      |                               |                  |
|------|-------------------------------|------------------|
| I.   | Symphony No. 3 Op. 97         | <i>Schumann</i>  |
| II.  | Concerto Op. 77 D Major       | <i>Brahms</i>    |
|      | EFREM ZIMBALIST               |                  |
| III. | Overture "Leonore" No. 3      | <i>Beethoven</i> |
| IV.  | Violin Soli                   |                  |
|      | a. Spanish Dance              | <i>Sarasate</i>  |
|      | b. Introduction & Tarantelle  | <i>Sarasate</i>  |
|      | EFREM ZIMBALIST               |                  |
|      | Mr. Emanuel Bay at the piano. |                  |

The special interest was in the Brahms Concerto, the first time it had been given at the Philharmonic concerts. Zymbalist's rhythmical energy and sound technique and intellectual grasp again won admiration from the audience and the orchestra. Conductor Schmitt had the advantage of the Composer's direction of this Concerto at the Leipzig Conservatorium.

\* \* \*

There were two other Sunday concerts this season, one February 24, with Samuel Gardner, an American pupil of Franz Kneisel, as violin soloist, and one on March 16th, when Miss Ethel Hayden was the soprano soloist.

March 31, 1924 was not only the last concert of the regular concert series, but proved to be the *last concert* of the *Hartford Philharmonic Orchestra*. Miss Anna Case was the pleasing artist and there was much general interest in the concert and a good demand for tickets. The concert began with Overture to "Sakuntala" by Goldmark, followed by Symphony No. 2 of Brahms, March Slav Tschaikowsky, and "Dove Sono" from Marriage of Figaro by Mozart, sung by Miss Anna Case. She also gave a group of songs.

The Brahms Symphony delighted a large audience. Mr. Schmitt conducted with every evidence of joy in the work and had splendid support from his players. Miss Case's lovely voice was especially displayed in the group of contrasting

songs; "Prayer" by Garrett which she did with fine intonation; "The Night Wind" by Marley, a weird interpretation; "The Answer" by Robert Huntington Terry, charming in spirit and tone. Then she added the popular "Song of India" and Mr. Charles Gilbert Spross' brilliant song of "Robin, Robin, Sing Your Song". The Goldmark "Sakuntala" was a welcome number and the climax brilliantly made. The final number for orchestra, Tschaikowsky's "March Slav" was played with good volume of tone and splendor of spirit. The audience insisted upon a curtain call for Mr. Schmitt and a rising acknowledgment by all the players as its recognition of the fine work which had been accomplished.

So the orchestra's regular season ended. The playing had been notably effective and fine; with each concert the orchestra had made new friends. There was apparently no question as to its continuance for it was a credit to the city and had its own particular place in the city's life and culture.

Therefore it came as a shock to music-lovers and a great disappointment to many citizens that the Philharmonic Society felt it best to end its existence.

Perhaps few ever knew and certainly did not realize the amount of work and stress, energy and worry that was put into the holding of the orchestra. But it seemed fated to disappear. The financial burden had become too heavy, appeals had been constant and the response from the public not liberal enough for its continuance. A few people had given generously for years and it was hardly fair for them to be called upon to do more. It became steadily more difficult to maintain an orchestra with the increasing number of concerts given under private auspices and clubs. The finest soloists, an out of town conductor, all the added expenses were not offset by an eager public. Fearing that the financial situation

might become even more difficult, the Directors of the Society met and decided to disband the organization and wind up its affairs. But the Philharmonic Orchestra had its life of growth and value to the city — it certainly was not in vain.

At the same time the Directors voted to have noted on the record of the Society and to be forwarded to the press —

“WHEREAS, it has been voted by this Board to discontinue the organization known as the Hartford Philharmonic Society, this Board desires to place upon record its appreciation of the devoted and unselfish labor of its recent President, John T. Roberts, which has made possible during recent years, a series of concerts of great excellence. The Board feels that the music-loving public of Hartford is deeply indebted to Mr. Roberts for his efforts in their behalf and tenders to him the hearty thanks of its members. At the same time the Board desires to express its sincere regret that the action heretofore mentioned has seemed to be wise and necessary.”

## PART II





## OLD TIME CONCERTS

JENNY LIND, "the Swedish Nightingale" was the first really great singer who came to this country and as she arrived in New York, September 17, 1850, it is rather an interesting fact to know that our little town of Hartford had a visit from her, Saturday evening, July 5, 1851. "Her reception in Hartford was met with more enthusiasm than dignity when she came to give a concert at the old Fourth Church! Not only a crowd met her at the station, crowded about her hotel, but the house had been twice oversold, with the result that a mob stormed the auditorium and Jenny Lind was obliged to leap from a rear window to the ground and make her hasty escape to the railroad station."

She spent a week in Springfield before coming to Hartford, giving a concert there, visiting Northampton and all the small towns about, and came to Hartford — to reconnoitre as it were — to see what hall would be the best for her appearance. There were only two in the city at that time, the American and the City Hall. She decided that neither one was the proper place for her concert and so the Fourth Church was secured. The Courant of July 4, 1851, had the following announcement — "It seems hardly necessary to remind our citizens that Jenny Lind holds a concert in the new Fourth Church tomorrow, Saturday evening. As it will be the only one in the State, and the last in the Valley of Connecticut, we presume our citizens and many from neighboring villages will improve the opportunity to hear the Queen of Song. Doors open at 5½ o'clock. Concert begins at 7 P. M. in order that Miss Lind can return to Springfield the same evening. Among the pieces to be sung are the celebrated Bird Song by Taubert (written especially for Mdlle. Lind) and

the 'Echo Song'." This Echo Song had been her introduction to America and which she gave in her own language. In it she imitated the herdsman calling his cattle — a wild queer northern tune — and the echoes of his voice which are heard among the mountains. "This was the song that completely and irrevocably sealed her triumph in New York. The audience burst into a torrent of vigorous applause which rolled through the building like thunder. Heaps of bouquets were scattered at her feet."

The fact that she was to sing the "Bird Song" and the "Echo Song" in Hartford, probably drew the overflowing crowd, for added to the audience of 1200 people inside the church, where every inch of room was in demand, and the place densely packed, seats were rented on the roofs and at the windows of adjoining buildings by scores of people, who could not gain admission to the church.

It was impossible for Jenny Lind and her company to gain admission through the main entrance so they were obliged to reach the platform through one of the windows. Members of her company — Signors Beletti and Salvi gave the first numbers on the programme, and then Jenny Lind sang her greatest aria, "I know that my Redeemer liveth," accompanied by Sir Julius Benedict. "This seemed to be her triumph and which stamped her name in the Golden Book of Singers."

For her second appearance she sang two arias from a Bellini opera "A mie Fidelio," "Me la Sola;" for her third, the lovely prayer from "Der Freischutz." Apparently all was well ordered with the crowd outside, until she came to the "Bird Song." Then the desire to cheer her and to see her was so great that the church was surrounded by a crowd of frantic admirers who wanted to catch the trills of the famous nightingale. For the sake of the listeners inside, the windows of the church were

closed. A decided feeling of disappointment came over the crowd. To quote from the Courant of July 7th — "Then began a noise and disturbance never before witnessed in Hartford. The Mayor, the police and many of the citizens used their efforts to quell the riot but without success. The crowd who had paid their \$1.00 for seats on the top of the buildings did not make the disturbance because the windows were closed! They heard very well until the yells of the crowd below prevented them. Miss Lind was much agitated but behaved with firmness through the whole performance. After the Bird Song she judiciously hurried through the rest of the programme and evidently was too frightened to do justice to the closing pieces "Home, Sweet Home" and the Echo Song. "Although many of the citizens were delighted with the exquisite and delicate power of her voice, the concert had a most unhappy termination. We have no heart for comment at this sad and disgraceful affair. Whatever were the provoking causes, or the just indignation which the community felt at the favoritism exhibited in the sale of tickets, there can be no justification in visiting upon her head the misconduct of others. The arrangement for tickets was operated very badly and justly made the agent liable to censure."

The performance was over at 9 o'clock but the crowd was still so great around the church that Miss Lind did not leave until after 10 and then with her female companion and two of the gentlemen of her company got out of one of the back windows in the lecture room, and under the guidance of two girls who were watching to get a sight of her, went through a lane near the residence of Rev. Mr. Patton into Trumbull Street and walked to the depot. On their arrival she gave the girls \$5.00 for their courteous aid. Her party then took their seats in a car detached from the train on the turn-out north of



the building, so that she escaped the observation of those who had assembled to obtain a sight of her. The arrangement was not discovered until the train was backed for the car to be coupled.

At this time she had just cancelled her contract with P. T. Barnum which, "considering her rare simplicity and unostentation, she must have suffered at times from his bombastic methods of management," says George Upton in his fascinating account, but this Hartford experience seems to have been bombastic — without his methods, — and from which she must have suffered. Mr. Upton describes her singing and her appearance, as he first heard her in Providence in 1852.

"Her high notes were as clear as a lark's, and her full voice rich and sonorous. Her singing was genial and sympathetic, marked by the fervor and devotional quality which characterized her nature. It evinced a noble musical endowment, and great reverence for her art. Benedict, her leader, said "She made a conscience of her music." The strong intellectuality of her nature, her deep religious feeling, her simplicity of manner, and her goodness of heart, as shown by her numerous acts of benevolence, confirm the truth of this statement. It seemed to me that in a rare manner she combined art, love and genius; that she was actuated by the lofty purpose of using them for the good of others. How grandly she succeeded!" I am still quoting Mr. Upton when he says —

"I can see Jenny Lind gliding down the stage with consummate grace — she never seemed to walk — a girlish figure of medium height, with fair hair and blue eyes, gowned in velvet and wearing a single rose in her hair. She was plain of feature, yet her face was expressive and in a sense fascinating. She may not have been beautiful, but if not extremely good looking, she 'looked good' as some one said, and that goodness drew every

one to her. Her voice was of full volume, extraordinary in range and had a peculiar penetrating quality, because of its purity which made its faintest tone clearly audible and enabled her to use exquisite soft pianissimos." Upton goes on to say that every one in America caught the "Jenny Lind Fever," which had been raging in London; that no other singer in the history of the stage was received with such ovation. An extraordinary frenzy characterized her reception everywhere. It can only be compared with the reception given to Kossuth when he visited the United States as the champion of Hungarian liberty; and of General Grant when he returned triumphant at the close of the Civil War.

"The first ticket in America sold for \$225., but this was nothing compared with the auction of tickets later in Boston when the highest priced ticket was \$625., purchased by Ossian F. Dodge, the vocalist "who by this dodge became immortal." The concert in Boston was held at Tremont Temple. In the audience there were few ladies who chose to run the risk of a crushed headdress or a torn skirt. So there were long lines of black coats and white waist-coats arranged along the benches. Many of the distinguished men of Boston were present, among them Longfellow and Edward Everett Hale, who called upon her at the Revere House the next day.

"It was at her fourth concert in Boston that she introduced herself to the public as a singer of sacred music. The whole of the first portion of the concert consisted of selections from the Messiah, the Creation and the Stabat Mater. When she came to sing 'I know that my Redeemer liveth' nothing of which I have any conception in music could have been grander or more sublime than was her rendering of that air. The dignity and breadth which she bestowed upon her phrasing, her fine and pure conception of such ornaments as she introduced, and her

crisp and intelligent intonation of the words combined — with the clearness of that sweet and thrilling voice — to render it one of the noblest readings which has ever been given to the public. Her crescendo passage on the words, 'And now has Christ arisen' was one of the most brilliant and perfect of the musical jewels with which her delivery of this air is strewn. Jenny Lind possessed all that could be demanded by the most fastidious and critical of tastes to take rank as its first and greatest interpreter, but great as was the singer, it must not be forgotten that she owed much to the grandeur and might of the composer."

Daniel Webster, who was seated in the center of the balcony, rose from his seat and made her a profound bow. "Her rapt expression of face and never ending volume of voice made her appear like some inspired seraph delivering a divine message", says Richard Hoffman in his book. The following day the Honorable Daniel Webster, who was stopping at the Revere House, was introduced to Mademoiselle Lind by Mr. Barnum. He remained some time in conversation with her, paying respects to her genius and Jenny expressed warm admiration both for the intellectual character and striking manners of this distinguished man. She said, "His very look stamped him as one of the noblest of living Americans."

The last concert she gave in Boston the proceeds netted over \$7,000 which she made over to charitable purposes.

What did some of the great ones think of her? Chopin said, "She does not show herself in the ordinary light, but in the magic rays of the aurora-borealis. Her singing is infallibly pure and true and has an indescribable charm." Clara Schumann said, "What a great, heaven-inspired being she is! What a pure, true, artist soul! Her songs will ever sound in my heart." Mendelssohn said, "She is as great an artist as ever lived and



the greatest I have known." Surely Mendelssohn ought to know as he had been present at her opera debut in London, and had heard her sing in oratorios and concerts.

When he played Beethoven's G major Concerto in London (my old 'cheval de bataille' as he called it) as he had never played it before, he said in reply to a friend who praised him, "I desired to play well, for there were two ladies present whom I particularly wanted to please, the Queen and Jenny Lind."

The year 1845 she sang at a Gewandhaus Concert in Leipzig, her first appearance in Germany. Just before Mendelssohn died, he expected to conduct the 'Elijah' at Vienna, "where he was to hear his friend Jenny Lind in the music which he had written for her voice."

She married Otto Goldschmidt (a pupil of Mendelssohn in composition) and he did not become known just because of marrying a celebrity. He made a good position for himself as a capable composer, an excellent pianist, and all around musician, and as a thorough artist. He organized and directed the Bach choir, giving for the first time in England in its entirety the Bach B Minor Mass, and Jenny Lind frequently lent him invaluable aid by singing in the chorus. She had studied all the traditional rendering of oratorios with Sir George Smart, he being at that time the greatest living authority in this school of music, and her vocal training had been under Manuel Garcia in Paris. Her voice was not so brilliant as it was deliciously rounded and of an exquisite musical timbre.

Jenny Lind originated the Mendelssohn Scholarship Memorial in 1850, the most valuable musical prize in Great Britain. She gave her services in a magnificent performance of "Elijah," conducted by Sir Julius Benedict, and that formed the nucleus of the Scholarship Fund.

Mr. Henschel speaks of going to the home of the renowned



couple in Brompton where they had a treasure house of most interesting mementos of the great singer's wonderful career and Jenny Lind showed him the programme of her first concert in America. Brahms in writing to Henschel about the presentation of his Requiem in London said — "I do wish I could have heard the soprano solo 'Ye now are Sorrowful' sung once by Jenny Lind."

After this long digression we return to the Hartford concert given in 1851, with a fresh realization of what our parents and grandparents told us of Jenny Lind's impressive singing and interpretation of the aria "I know that my Redeemer liveth." Notwithstanding the disturbance at the concert it was an historic event. The Hartford Times of July 7, said — "It was the only time Jenny Lind sang in Hartford but it will ever be a memorable fact, in connection with the Old Fourth Church, that her voice was heard inside its walls."

Gottschalk came to Hartford in the early sixties and played in *Touro Hall* on Main Street. Louis Moreau Gottschalk, a creole! He was a rage for a time and a charmer at the piano. He played principally his own compositions and is remembered by "The Last Hope" and "The Dying Poet," but these compositions were not a fair test of his ability. In reality he was a great lover of Beethoven Sonatas and played the so-called "Moonlight" wonderfully well. To the question why he did not play the Sonata in public he replied, "There are plenty who can play that music as well or better than I can, but none of them can play my music half so well as I can." Upton says, "his music was sentimental for he was tropical by nature and delighted in reveries and wild strange rhythms; but his singing touch had a quality seldom excelled." It was the fashion at that time to wear white gloves with evening dress, and his manner of taking them off after seating himself at the piano was often a very amusing

episode, but he himself said, removing his gloves slowly gave him time to compose himself and to feel at ease. He died in Rio Janeiro in 1869.

We suppose Thalberg came to Hartford, but there is no proof as yet. "Gottschalk and Thalberg joined forces and played two pianos at Niblo's Garden Concerts. One theme from 'Trovatore,' composed by both of them but never printed, was wonderfully effective and created a most tremendous furore and excitement. A remarkable double shake which Thalberg played in the middle of the piano, while Gottschalk was flying all over the keyboard in the 'Anvil Chorus' produced a prodigious volume of tone."

Camilla Urso came in concert at Allyn Hall October 26, 1866. At the age of 12 she performed some of the most difficult pieces ever composed for violin. She was a most serious child with large dark eyes and a manner and dignity strange in one so young. At the time of her Hartford concert she was 24 years of age "with the same pale serious inscrutable face, the same melancholy eyes and the same calm gracious dignity of manner."

Ole Bull, the distinguished violinist of his day, gave a "grand concert" at Allyn Hall, October 12, 1868. The comments of a modest critic were: "If Hartford does not appreciate Fanny Kemble (she had played in Hartford week before to a very small audience) it does Ole Bull, for the great master and noble gentleman was greeted with what some reporters call 'a perfect ovation.' He is as far above commonplace flattery as he is above commonplace criticism, and for his part in the evening's entertainment we have not the presumption to speak."

The year 1868 was eventful as to both drama and music for the mention of Fanny Kemble brings to light the fact that Edwin Booth played Hamlet and Richelieu May 18 and 19,

ALLYN HALL.  
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YOUNG MEN'S INSTITUTE.  
Grand Concert

BY  
Theo. Thomas' Orchestra.

FRIDAY EVENING, DECEMBER 11, 1868.

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PROGRAMME.

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PART I.

1. OVERTURE, "William Tell," . . . . . Rossini.  
The Orchestra.
2. WALTZ, "Wiener Bonbons," . . . . . Strauss.  
The Orchestra.
3. ALLEGRETTO, 8th Symphony, . . . . . Beethoven.  
The Orchestra.
4. SOLO FOR TROMBONE, "The Tear," . . . . . Stigelli.  
Mr. F. Letsch.
5. TRAEUMEREI, . . . . . Schumann.  
The Orchestra.
6. OVERTURE, "Robespierre," . . . . . Litolff.  
The Orchestra.

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PART II.

1. OVERTURE, "Tannhaeuser," . . . . . Wagner.  
The Orchestra.
2. ROMANZA, for Flute and French Horn, "L'Eclair," . . . . . Halevy.  
Messrs. C. Seidler and H. Schmitz.
3. SCHERZO, from Symphony in C, . . . . . Schubert.  
The Orchestra.
4. REVERIE, . . . . . Vieuxtemps.  
The Orchestra.
5. MAZURKA, "Die Libelle," }  
POLKA-SCHNELL, "Kreuzfidel." } . . . . . Strauss  
The Orchestra.
6. MARCHE TRIOMPHALE, "Schiller," . . . . . Meyerbeer.  
The Orchestra.
7. SELECTIONS from "La Grande Duchesse," . . . . . Offenbach.  
The Orchestra.

CONDUCTOR, . . . . THEO. THOMAS.

*Concert commences at 8 o'clock.*

The Piano Fortes and Cabinet Organ used are from the celebrated manufactories of STEINWAY & SONS,  
and MASON & HAMLIN, New York.



1868, at Allyn Hall, and Charles Dickens read February 18, 1868, at the same place, his Christmas Carol and the Trial from Pickwick. Parepa Rosa sang with the Beethoven Society and Thomas' orchestra made its first appearance.

Hartford, with many another city, owes its first orchestral education to Theodore Thomas, and his introduction to the city was in the year 1868, and the first concert of the orchestra December 11th, at Allyn Hall, was for the benefit of the Young Men's Institute, now the Public Library. A few days before the concert, a notice in the paper said: "The Institute Committee have done much in the past toward the musical education of our people, and there is no city of its size, we believe, where the best musical entertainments are more highly appreciated than here." This in 1868! As Thomas was born in 1835, at the time of this appearance in Hartford was 33 years old, then in his prime — "a masterly leader who obtained accuracy, taste, quality and finish from his incomparable band of players."

The criticism after the concert was, "Allyn Hall was crowded and many people proved that they had music in their souls by standing throughout the performance. The programme was played in that almost perfect style which audiences expect who know Theodore Thomas. The Allegretto from the 8th Symphony was encored. The Traeumerei, the Romance for flute and horn; the Vieuxtemps Reverie and the Robespierre Overture were loudly applauded. We hope to see Thomas often in Hartford and we would wish for more Beethoven given at future concerts."

A short time before visiting Hartford, the orchestra had played at Farwell Hall, Chicago, where it had swept every hearer away into cloud-land by the exquisite rendering of "Traeumerei" with the strings alone. Thomas repeated this in Hartford, "this delicate dream work of Schumann with the



sound of the muted strings. The melody grew softer and softer until it seemed to be drifting in the air into Shelley's shadow of all sound." The allegretto of the 8th Symphony, which he often gave as the encore to Traumerei, preceded it on the Hartford programme. His arrangement of the "Traumerei" created such a sensation with the public everywhere that it might almost be called the cornerstone of his success, said Mrs. Thomas.

Thomas formed his own orchestra in New York the year of 1864. The first season was not remunerative and he continued the work in summer with his open air concerts in Central Park. He endeavored to make them educational as well as popular and on the second program introduced a Mozart Symphony, but it was not a success with the audience. The New York Tribune, foremost authority of the day, said — "We would prefer death to the repetition of this production," but Thomas soon performed again a Mozart Symphony which was swallowed, endured and no casualties reported, says Charles Edward Russell in his "Life of Thomas." Little by little as the years passed, Thomas educated the people to listen to one symphony after another and love the master works of musical literature. "For many years," as Mrs. Thomas says in her memoirs, "his orchestra shone like the evening star, the sole luminary of the firmament. At last a sister planet rose above the horizon in Boston and then orchestral stars, large and small, came out here and there, until now there is hardly a city in America that does not possess its own symphony organization."

The years '66 and '67 were memorable ones for Thomas. Steinway Hall was opened on 14th Street and for many years gave him a place for his concerts in winter. The Central Park Garden Hall was an event of importance to him and he celebrated its opening May 25, 1868. Although the long season of

summer concerts were provided for, the winter season fell short of what was needed for support, so he planned to travel to the larger cities of the east and the west. To quote from the memoirs again — “The route which Thomas sketched out for his first tour in 1869 might be called the Great Musical Highway of America! It included all the large cities that he thought might become musical cities in time — New York, New Haven, Hartford, Providence and Boston. There was not a city on the list which had not been visited more or less often for twenty-two years.”

An important concert when Thomas visited Hartford was April 8, 1873, bringing beside his orchestra the great pianist *Rubinstein* and the violinist *Wieniawski*, both of whom happened to be in America at the time.

We have all heard of the wonder and excitement that this concert caused in Hartford with the coming of the great Rubinstein! It was one of the memorable events and the programme is published in full as there are people living who heard it and remember.\*

The Courant's criticism the following morning was headed — “The Musical Triumverate! — Thomas, Rubinstein, Wieniawski.”

“The concert last night was listened to by a very large audience. It was one of the entertainments that line the season in a manner which vividly brings home the fact that the highest purposes of art are among the highest purposes of humanity. One is apt to forget it in the turmoil of every day life, or to lose faith. There was one thing to regret and that was that every one remembers the effect of Thomas' music in Allyn Hall. Thomas himself said it was the best hall he had ever played in. Roberts

\*Mrs. Gurdon Trumbull of Hartford tells me that she went to this concert with Miss Louisa Bushnell; that Rubinstein played Schubert's “Erk King” as an encore.

# OPERA HOUSE.

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The greatest Concert Combination on Record

COMPRISING THE

Rubinstein

AND

Theodore Thomas

CONCERT COMPANIES,

WILL GIVE

ONE GRAND CONCERT

Tuesday Eve'g, April 8th.

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Positively Final Appearance in Hartford of

ANTON RUBINSTEIN,

AND

HENRI WIENIAWSKI,

And Last Appearance this Season of

THEODORE THOMAS

AND HIS

UNRIVALED ORCHESTRA.

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Reserved Seats and Tickets can be obtained at the Box Office  
of the Opera House.

Doors open at 7½, Concert to Commence at 8 O'clock.



Opera House, with its larger comforts, does not possess the excellent acoustic properties of the old hall, and much of the music was dim that otherwise would have been forcible.

"The Greek tragedy 'Iphigenia in Aulis,' as played by the orchestra, opened the evening. It was serious, simple, dignified, without a superfluous note, full of dramatic strength. Then appeared Rubinstein! With a genial gesture he strikes the keys carefully and with utmost clearness executes three bars of the introduction to Schumann Concerto. They are characteristic and at once fix the attention. The pianist exhibited a beauty of conception that made it captivating to the last degree and his passionate and poetic treatment, with the inspired accompaniment of the orchestra, was something wonderful. As it was played last night by both pianist and orchestra, a fragrance of romance was wafted through every fanciful figure. This concerto is not a concerto in the true sense but as Thomas and Rubinstein played it, more like a sonata with orchestral accompaniment. The applause was repeated from a very enthusiastic audience and one had hardly recovered from the glory of Rubinstein's playing when Wieniawski, the picture of good living and of good nature, appeared.

"After a moment he raised his bow — smooth and fluent came those sounds, broad and full and with a spirit of marvelous song in them. With all the happy carelessness, the extravagance of genius of his younger and most creative days, the melodious figures of Mendelssohn gamboled and danced. It seemed every moment the music would burst into a song without words. Wieniawski played with a wonderful technical skill, clad in a true and brilliant garb. Thus ended the first part, the part of weightier music and then began the second. Beethoven Sonata and Chopin Etudes followed, played by Rubinstein, and the violin fantasie on themes from 'Othello' contained so many melodies that the audience was enraptured."



It was at the close of this tour with Thomas, that Rubinstein writing to William Steinway said — "I have found in America the greatest and finest orchestra in the wide world." He had been in Munich, Brussels, Amsterdam, London, Paris, Vienna, Berlin — all the great European art centers, but had found nothing like this. One orchestra in his judgment could play as well and that was the old 'Imperial' in Paris, composed of trained musicians who were engaged for life and rehearsed a number twenty times before they gave it, but even then they had no Theodore Thomas to conduct them. It is said that Rubinstein was very entertaining about his experience in the United States — where he had a tour of 215 concerts in eight months — and that he made his audiences gasp with situations he had encountered in the "wild, woolly west."

Another important concert in Hartford was given at Allyn Hall for the benefit of the Young Men's Institute, October 14, 1873, with a famous list of singers. Wieniawski returned to Hartford and played his own *Fantasie* on themes from Gounod's "Faust." Annie Louise Cary and Victor Maurel began the evening's programme singing the duet "La Favorita" from Donizetti's Opera. As the eminent baritone Maurel was born in Marseilles in 1848, he was at this time only 25 years old — an artist to his finger tips, and considered the greatest singing actor of his time. His character study of Iago in *Othello* met with the comparison to Booth and Irving in the dramatic world. Verdi had him in mind when he composed "Falstaff." His pupils say he had a passion for painting as well, and Verdi regarded the sketches he had made for "Aida" as superior to any that were ever mounted. He was tall, striking looking, and after his retirement as a singer, became a noted actor.

Referring to "Aida" brings to mind the mention in the press of late that the opera "Aida" was given at Roberts Opera House

February 19, 1874, by the Strakosch Grand Italian Opera Company, when the production was staged in grand style, with large ballet and chorus. There was a capacity audience and the leading operatic stars were Mlle. Torriani, Annie Louise Cary, Mons. Victor Capoul, the dapper little French tenor from the Opera Comique, and Signor Del Puente. This was the first singing of the famous opera in Hartford — fifty-seven years ago.

We find programmes of three concerts that Thomas gave in 1875 at Roberts Opera House — January, February and March. At the second concert selections from "Die Walkure" were played from manuscript; the Ride of the Valkyries, Wotan's Farewell, and the Fire Music. The Ride of the Valkyries the orchestra played like the wind with furious recklessness. When it was first played, September 17, 1872, in New York, the people jumped on their chairs shouting and waving their hats and handkerchiefs. Thomas was the first American musician to make a specialty of Wagner's music.

The years of the seventies brought much fine music and many distinguished musicians to Hartford. Von Bulow came three times in the year of 1875 — this was the year of his first visit to America. The programmes are exceedingly interesting ones from a scholar's point of view — always one or two Beethoven Sonatas at a concert. Essipoff and Carreno each gave recitals in Hartford, but the year is not given on the programme, therefore their visits may have been somewhat later.

To hold to the year of the seventies, Theodore Thomas came again December 7, 1875, at Roberts Opera House, giving a grand concert with sixty distinguished artists and the only appearance of the celebrated contralto, Mme. Antoinette Sterling. The programme is recorded.

# ROBERTS OPERA HOUSE

## HARTFORD.

# Hans von Bulow

## CONCERT,

Thursday Eve. Apr. 13, at 8 o'clock

On which occasion he will be assisted by the young  
American Soprano

Miss Lizzie Cronyn.

### PROGRAMME:

#### C

1. W. A. MOZART. Fantasie in C minor, (dedicated to his wife.)
2. JOS. HAYDN. Rondo scherzoso in C major.
3. L. v. BEETHOVEN. Sonata appassionata Op. 57 in F minor.  
Allegro assai—Andante con moto—Finale.
4. L. v. BEETHOVEN. Penitence-Song, Op. 48.

*Miss Lizzie Cronyn.*

5. (a) J. FIELD. Nocturne in A major.  
(b) JOACHIM RAFF. Prelude and Fugue from the Suite Op. 72.  
(c) A. RUBINSTEIN. Barcarole No. 4 in G.  
(d) F. SCHUBERT. Capriccio Op. 142 No. 4, in F minor.
6. F. LISZT. (a) Le Desir..... } Words by Victor Hugo.  
(b) Comment desaiient ils, }

*Miss Lizzie Cronyn.*

7. F. CHOPIN. (a) Ballade Op. 23 in G minor.  
(b) Three Waltzes Op. 34.  
(c) Concert—Allegro Op. 46.

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ADMISSION.....	\$1.00
RESERVED SEATS .....	\$1.50

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The CHICKERING PIANOS are used at all the VON BULOW Concerts.

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FARRAR & JOHNSON, Printers and Publishers, No. 383 Washington St., Boston.

Overture — Consecration of the House Op. 124	<i>Beethoven</i>
Prelude — Chorale and Fugue	<i>Bach-Abert</i>
a. Recitative — "Ah questo Seno"	<i>Mozart</i>
b. Aria — "Quando Miro"	<i>Mozart</i>
MME. ANTOINETTE STERLING	
Scherzo Op. 19	<i>Goldmark</i>
Selections from "Lohengrin"	<i>Wagner</i>
[INTERMISSION]	
Rhapsodie Hongroise No. 2	<i>Liszt</i>
Chorus of Happy Spirits in Elysium—Orpheus	<i>Gluck</i>
Dance of Fairies	—
FLUTE OBLIGATO BY CARL WEHNER	
Song — When the Tide comes in	<i>Barnby</i>
MME. STERLING	
Symphonic Poem — "Le Rouet d'Omphale"	<i>Saint-Saens</i>
Torchlight March No. 3 — C Minor	<i>Meyerbeer</i>

The historic Mendelssohn Quintette Club of Boston visited Hartford November 22, 1876. It had at that time been organized twenty-seven years — so the programme said — and was composed of the following artists: William Schultze, violin; Charles N. Allen, violin; Thomas Ryan, clarinet and violin; Edward Heindl, flute and viola; Rudolphe Hennig, violoncello; assisted by Alexander Heindl, double bass and cello, and the distinguished vocalist Miss Ella C. Lewis. Ten years before this the Mendelssohn Quintette Club was in all its glory. At that time Carl Meisel was second violin and Wulf Fries was violoncellist. They were the best chamber music players of the day, occupying the same position then that the Kneisel Quartette did later. Wulf Fries retired from the club in 1872. He came to Hartford in 1878, assisting Mme. Biorn at a concert, a prominent vocal teacher here.

April 13, 1877 Wagner's great legendary opera, "The Flying Dutchman," had its first performance in Hartford "with new scenery and mechanical effects." Clara Louise Kellogg was "Senta;" William Carleton, "the Flying Dutchman;" S. Behrens, musical director. This seems interesting today with the revival of the Opera in New York.

December 10, 1877 came the Strakosch Grand Kellogg-



Cary Operatic Concert Company, consisting of Clara Louise Kellogg, soprano; Annie Louise Cary, contralto; J. Graf, tenor; Tom Karl, tenor; G. Verdi, baritone; George Conly, bass; Alfred H. Pease, pianist and Maurice Strakosch, director. The programme was certainly not classical! Kellogg, Cary and Tom Karl sang a trio called "Memory" by Leslie. Miss Kellogg gave the Polonaise from "Mignon" and Tom Karl the Romanze "The Lily of Killarney," written by Sir Julius Benedict. Annie Louise Cary sang Sullivan's "Let me dream again," while Miss Kellogg's second song was "She wandered down the mountain side," composed expressly for Clara Louise Kellogg by Clay. George Conly's contribution was "The Village Blacksmith" by Weiss and all the stars ended with the quintette from the "Ballo in Maschero" by Verdi, which had been the great favorite at Covent Garden. Here was an old-fashioned programme that would charm an audience with melody pure and simple.

In 1879 came the great operatic sensation, Bizet's romantic opera of "Carmen" produced with new scenery, new costumes and ballet, at Roberts Opera House; grand chorus and orchestra of 100 artists. Clara Louise Kellogg, as "Carmen," and it was said the music of Carmen suited her to perfection. The chef d'orchestra, S. Behrens. Again she came, May 28 and 29, giving two nights of grand opera, "The Talisman" and "Mignon." Calve' played "Carmen" many years later.

The last of the seventies and the beginning of the eighties brings in that rush of light, lyrical opera, which seemed to have originated with Sir Arthur Sullivan, and his confrere, W. S. Gilbert. The long list of exhilarating and lilting works met with great success. The rage for light opera was on. Pinafore, the Mikado, Chimes of Normandy, Fatinitza, the Mascot, Bohemian Girl, the Musketeers, Pirates of Penzance, Iolanthe.

Ruddygore was still a later opera. The Bostonians deserve a place in our memory, whose members were Myron Whitney, Barnabee, Tom Karl, McDonald, Marie Stone, Adelaide Phillips. Later new singers replaced the old, like W. H. Fessenden, Cowles with his ponderous bass, Jessie Bartlett Davis for twelve years with the "Bostonians;" Geraldine Ulmar, who was such a captivating "Yum-Yum;" Zelig de Lussan, Miss McCollough, Henrietta Beebe, and Georgia Cayvan. Myron W. Whitney had the most distinction of all the cast as he had had a long, successful career in opera and oratorio. "His voice was a rich, resonant bass and he delivered the music with refinement, dignity and classical repose. As an oratorio singer he had no equal in his time. He was the soul of geniality, a most delightful companion and universally beloved on and off the stage." Many performances were given of these operettas in Hartford by this changing company.

It was, however, the amateur companies that were mostly in the field.

Under the auspices of Company K's First Regiment, the performances, composed of and directed by Hartford talent, were Pinafore, Patience, Pirates of Penzance, Bells of Corneville and others.

Among the first performances of "Pinafore" and the most popular and successful was the one given for the benefit of the Union for Home Work, April 18, 1879, by amateur talent. Has any one ever forgotten who attended that noted performance? Mrs. George Day was Josephine, "The Captain's Daughter," and carried off the honors. George Day was perfect as the Boatswain; *Master Willie Corson* was the midshipmite "Tommy Tucker," and made a great success as a young sailor. Alex Mason, well remembered, "tall and thin" was Sir Joseph Porter, K. C. B., "boasting of the sovereignty of the sea," and

Mrs. Alfred Bull was "Little Buttercup," said to be better than any professional who followed her. They threw a spirit of humor into the performance that carried all before it.

The Union gained about a thousand dollars by these first performances so that the ship dropped anchor many times and at different places, all with its original crew, and "the chorus of the sisters and the cousins and the aunts." The satire and wit and the catchy music made these performances ever welcome. The Pinafore fever, which some one said was a healthy one, abated somewhat in 1881, and *Patience*, *Pirates of Penzance* and *Mikado* followed. Later for the same charity a long list of Hartford's young people gave *Bells of Corneville* with the Germania Orchestra of Boston assisting.

Emma Juch came November 22, 1881 with Campanini and Del Puente, in Ambroise Thomas' Opera of "Mignon." One of Juch's most attractive and sympathetic songs was "Kennst Du das Land." She made her debut in Mapleson's Opera Company the next year. Campanini was a great actor as well as singer and his lungs were capable of almost any effort. In "Carmen" he reached the maximum of his power. His best parts were "Rhadames" in *Aida* and "Don Jose" in *Carmen*, in which he achieved great success with his astonishing vigor and virility.

In 1881 Gerster, acknowledged "Queen of the Lyric Stage" came in a grand festival concert. With her came Camilla Urso, the famous violinist who played the "Witches' Dance" of Paganini and Sextet from "Lucia" transcribed for violin alone. "With advancing years, she had gained a more finished style, greater individuality, and exquisitely graceful motions of the arm in bowing. She was a true honest artist with no affectation or trickeries." Gerster was a Hungarian and made her debut in America in 1879 and had a short, brilliant record. Her first



appearance spread her fame all over Europe. Her voice was a pure soprano without a flaw, singing with perfect ease, resembling Jennie Lind. It had a carrying power, pitch absolutely perfect. The last time she was in America, in 1885, her voice was all in ruins. So her course was "like a meteor in the firmament."

\* \* \*

We must here give place to two great singers, Patti and Melba. They came in the years 1894-1895. Adelini Patti came with her concert company at Foot Guard Hall in 1894. Arditi was conductor of the orchestra. She sang the "Cavatina" from the Barber of Seville with all its flourishes, for her first appearance and her supporting company gave an act from "Martha," in which Patti sang the "Last Rose of Summer." It was hard to realize at the time that before Patti came to America she had been an opera singer. Her "Juliet" to Jean de Reszke's "Romeo" in Paris at the Grand Opera House the year of 1888, with the composer Gounod conducting, set all the world talking. There had been "Patti Nights" in London with overflowing houses of rank and fashion. The public could not realize the extent of her dramatic genius, but the tones of her voice in concert were still pure and vibrant. Patti had many sweet and tuneful farewells, always closing with "Home, Sweet Home," and this concert in 1894 was one of them.

When Melba came with her opera company in 1895, under the direction of Charles A. Ellis of Boston, she brought in her supporting company Madame Scalchi, the famous contralto; Bauermeister, mezzo-soprano; Lloyd d'Aubigne, tenor; and Campanari, bass; besides a complete orchestra under Landon Ronald, since that time a noted conductor in London. Ronald was a distinguished pupil of the Royal College of Music under Dr. Parry and Dr. Bridge. He conducted at Covent Garden,



London, and was professor at the Guildhall School of Music. At this concert, after each of the singers had given a solo, the third and fifth acts of "Faust" were presented with scenery and costumes. Marguerite was Melba's greatest impersonation. With her perfectly equalized voice she gave the mad scene from "Lucia," with flute obligato. "There could hardly have been a more beautiful voice coming from a human throat, and a marvelous, instinctive art that matched the voice in the ease and spontaneity with which it was employed. This was a woman created by nature to sing. No woman's voice exists today, or at least is known on any stage, which remotely approaches it for sheer golden beauty and a resonance, from the lowest to the highest note of a two and a half octave range, that was as clear as a flute or a mountain stream."\* We were fortunate to have had this concert.

De Pachman gave many piano recitals in Hartford but I think his first appearance was for the Memnon Club at Unity Hall and he played a long list of Chopin works, native to him. He came also for the Musical Club in later years, and again for a concert in Mr. Kellogg's course and played at the Capitol Theatre.

Scharwenka came March 23, 1891, and gave a brilliant programme at Unity Hall, beginning with Beethoven Sonata Op. 57 (*appassionata*). Again he came April 3, 1894 under the auspices of "The Society for Education Extension," playing at that concert Beethoven Sonata Op. 90.

Franz Rummel gave his first piano recital February 4, 1891 at Unity Hall. The programme, a scholarly one, began with Couperin and Rameau and not only Beethoven Sonata Op. 53 (*Waldstein*) was given but the Chopin Sonata Op. 35 as well: Brahms *Capriccio* Op. 76, etc.

\*Olin Downes, New York Times, March 1, 1931.

I can find no mention of Josef Hoffman coming as soloist with an orchestral concert but he gave a recital at Foot Guard Hall in January, 1917 which took rank among the greatest. He must have visited Hartford as a child prodigy, but we can find no programme.

### PADEREWSKI

The summer of 1890 that Paderewski made his debut in London, he was heralded as the young Polish pianist with a wonderful aureole of golden hair, who did miracles upon the keyboard, who played Chopin to perfection and composed charming minuets. This light and rather trifling announcement brought a meagre audience for the first concert at St. James Hall to greet Leschetisky's pupil. The second of the course drew a better audience and the barometer began to rise. At the third concert, when he played Beethoven Sonata, Op. 110, and the Schumann Carnival, the mercury went up to "fair." At the fourth recital the hall was crowded. The next year, 1891, he was regarded as a veritable musical lion, successor to Liszt and Rubinstein. His rare, intellectual gifts, along with his gifts as a creative and executant musician, had become known.

It was at this time that Paderewski was booked for eighty concerts in the United States, the first one being at Carnegie Hall, March 24, 1891. Hartford had its first sight and sound of Paderewski, February 8, 1892, at Unity Hall. The comments in the *Courant* the next morning were — "It is probable that never in the history of the hall has it held such an audience. Two hundred extra chairs were placed in every available space. Many were turned away." The programme is published. He added to this programme as encores a superb Hungarian Rhapsody and his own fascinating and familiar Minuet. It was one of the memorable experiences of life.

# PADEREWSKI'S

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FIRST AND ONLY PIANO RECITAL  
IN HARTFORD, CONN.

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Monday Evening, February 8th, 1892,

AT 8.15 O'CLOCK,

AT UNITY HALL.

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## PROGRAMME.

FANTASIE CHROMATIQUE ET FUGUE, ..... BACH  
SONATA—Op. 53, ..... BEETHOVEN  
PASTORALE, }  
CAPRICCIO, } ..... SCARLATTI  
SERENADE, }  
ERL-KING, } ..... SCHUBERT-LISZT  
SONATA—B flat minor, ..... CHOPIN  
NOCTURNE, ..... PADEREWSKI  
HOCHZEITSMARSCH UND ELFENREIGEN, MENDELSSOHN-LISZT

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Reserved Seats . . . . . \$1.50

Reserved Seats on sale at the Music Store of Messrs. W. WANDER & SON,

No. 241 Asylum Street.

Sole Agents for Steinway & Sons' Piano.

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*Steinway & Sons' Pianos used at these Recitals.*

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ANTON RUBINSTEIN'S new book, entitled: "A Conversation on Music," translated for the author by Mrs. John P. Morgan, has just been published. 16mo, cloth, \$1.00. Copyright 1892. For sale by all booksellers and music dealers, or mailed upon receipt of price.

CHAS. F. TRETBAR, Steinway Hall, New York.

He has the art that kindles new fires, for there was an immediate demand for another concert by citizens who did not hear him and by many who wanted to hear him again. His second appearance was in the following month, March 23, in Foot Guard Hall; an all Chopin programme enthralled an immense audience. The third appearance, January 11, 1893, brought one of those perfect programmes that included a Beethoven Sonata as well as a Chopin and a generous list of Mendelssohn, Field, Brahms, Weber, Schubert, Liszt, etc. Innumerable times he has returned, holding his sovereignty with the public — musical and unmusical alike.

When Paderewski played at Bushnell Memorial, January 4, 1931, it marked the fortieth anniversary of his first appearance in the country, as well as in Hartford, and he brought to his audience in his 70th year a richer art, deeper and more penetrating with his life's full experiences. He played as if he were surveying it all, letting the play of emotion have its expression, especially in the Beethoven Sonata which he made a speaking monument to Beethoven's life — full of conflict, but ending in triumph. He gave to Debussy, which he played for the first time to a Hartford audience, all its twilight tints, its dreamy poetic nature, but in a different manner from others who interpret Debussy. We had a feast of color exquisitely beautiful.

"Yet his playing was not that of an old man," said Walter Brown, the Hartford musical critic. "It was strong and fine, brilliant, clean-cut. His interpretations have the clarity of great art together with great art's authority. If he has put aside overwhelming power of tone that he used to demand, he has lost no values of romance." There was a time when his thoughts and feelings were on the woes of his native Poland, when his moods were "war moods" and he was known to put too much thunder



into his playing. About this time, a friend asked him after a concert, when he had played magnificently but was exhausted and very warm, "which he would rather be, the Premier of Poland or a great pianist?" Quickly he replied, mopping his face, "Both are very disagreeable."

The world knows he proved himself a statesman in time of need, and would have been a commanding figure in any place or under any circumstances. As a man we know he has been generous in large measure, kindly disposed to his colleagues, appreciative of every honest endeavor in art. It is the mysterious spirituality which forms the background of his interpretation that seizes and holds an audience although the listeners may be unconscious of it. Paderewski will again include Hartford in his tour of American cities and is due to play in the Bushnell Memorial Series of 1931-32, which will mark the forty-first anniversary of his first appearance in this country.



PADEREWSKI  
*on his first return voyage  
talking with the captain.*



### XIII

#### ORCHESTRAL CONCERTS

IT IS SAID America's growth in orchestral music has been remarkable and made more advance than in any other musical direction. Two great men — Theodore Thomas, and Leopold Damrosch — sowed the first seeds.

It must have been an interesting event when Dr. Damrosch came with his New York Symphony Orchestra, March 16, 1883, bringing with him the distinguished pianist, Teresa Carreno, "who played the Grieg concerto magnificently on a Weber Grand Piano". Beethoven's fifth symphony was on the programme and the other important numbers were the Funeral March of "Gotterdammerung", and the overture to Oberon. The concert began at 7:45 and was given at Roberts Opera House. Comments were that the orchestra played rather roughly, but evidently Dr. Damrosch was well received in Hartford for again he came the next year, January 14, 1884. This time the soloist was Carl Faelton, who played piano solos of Liszt, Rubinstein and Chopin. The orchestra gave as its principal work Beethoven's 7th Symphony which must have been appreciated by music lovers. Mrs. Virginia Marwick, of Hartford, sang from Meyerbeer's "Le Prophete" and from Gluck's "Orpheus". Emil Schenck played a violoncello obligato to a Volkmann Serenade for strings, and Isadora Martinez gave selections from the opera "Mignon".

Dr. Damrosch died the following year, January 14, 1885, 52 years of age. The sorrow was universal. The following notice appeared in one of our local papers. It is quite complete in a brief space.



"The sudden death of Dr. Leopold Damrosch in New York city on February 15, at the age of 52, cast a gloom among music lovers the world over. Dr. Damrosch sacrificed his life to his art. He died from overwork. A few days before he passed away he essayed to fill one of his numerous engagements, and while leading his chorus of 300 singers he was obliged to cling to his music stand for support, while the baton almost dropped from his fingers. It had been the ambition of his life to see German opera presented in a fitting manner to the American people. To this end he founded his now celebrated oratorio and symphony societies. The former now contains 480 singers, and the latter society is on an equally good scale. He was just about closing one of the most successful seasons of grand opera ever seen in this country, after which he intended visiting the principal cities. His son, Walter Damrosch, who has had charge of the choir of 70 singers in Rev. Henry Ward Beecher's church, it is expected will take up his father's baton. Dr. Damrosch was a native of Posen. To gratify his parents he studied medicine at Berlin, though his inclination was toward a musical career. By accident he met the great Abbe Liszt, who took an interest in him and introduced him to the great musical celebrities of the age which gave him a prestige that brought him opportunities and fame."

When Dr. Damrosch died suddenly in 1885, Anton Seidl came to New York to take his place. As he had been Wagner's right hand man at Bayreuth, he made many interesting revelations in Wagner's music, and became very popular. He soon formed an orchestra of his own and started out on a series of concerts which attracted much attention; people felt that he gave Wagner with authority. He certainly looked the musician; a most interesting head, with a strong clear profile that was commanding. His first concert in Hartford was in 1893 and is recorded later.

We find Theodore Thomas back again with his orchestra November, 1887, at the First Regiment Armory. It was at this concert that Thomas brought Adele Aus der Ohe, the pianist who had been introduced in Hartford by the Choral Union and Memnon Club in April of the year 1887, and made a profound stir in musical circles. The little German girl with her two long braids of golden hair made such an impression by her dazzling talent that she returned many times and was a great favorite with the Hartford public as well as all about the country. She played 51 times with the Boston Symphony Orchestra alone. The evening of this Thomas concert she

played the Romanze and Rondo of Chopin Op. 11. I find written on the programme — "This was perfect, she seemed inspired." Later she gave "Aria" from Schumann's Sonata, and the "Spinning Song" of Mendelssohn that she did so easily and so charmingly. Mark Twain said that her playing was like cobwebs.

The orchestra played Overture "Leonore" No. 2 of Beethoven, Prelude, Choral and Fugue of Bach; Variations and Finale, Op. 55, Tschaikowski; Serenade No. 2 in F major, Volkmann, played by the string orchestra. Scherzo from "Queen Mab", Berlioz; Flower girl scene "Parsifal" and Hungarian Rhapsody No. 14, Liszt. A generous programme.

It was the year of 1888 that Theodore Thomas gave the first performance of MacDowell's Concerto with Teresa Carreno as its interpreter. "When Carreno made her first appearance in New York as a child, in the early sixties, wearing a short dress and "pantelettes", the fashion of that day, her playing made a great impression for its brilliancy and artistic feeling." She was MacDowell's first teacher, in his childhood, and Thomas had been the first to recognize her genius in her childhood. How appropriate that she should play McDowell's Concerto!

Thomas gave many concerts about New England the season of 1887-1888, but was unable to make them pay with Seidl in New York and the Boston Symphony in Boston. There was always the most friendly relations between the Boston and Thomas Orchestras. Mrs. Thomas writes in her memoirs:

"When Thomas and his orchestra returned to New York in 1897 for a series of concerts, the Metropolitan was crowded with his old friends. At the close of the concert Thomas was presented with a laurel wreath, and that was the night that

Paderewski sent (although absent himself) the silver loving cup with the words "To Theodore Thomas the great conductor, the true man, and the cherished friend, in admiration and love from Ignace J. Paderewski". She adds that nothing ever pleased Thomas more than this unexpected gift. It chanced that the Boston Symphony Orchestra were in New York at that time and as they had no performance at the hour of Thomas' third concert, an invitation was sent to the entire orchestra to attend in a body, and it was promptly accepted. They all came, attended by their celebrated conductor, Wilhelm Gericke."

"Gilmore's Military Band appeared at the Armory, January 11, 1888", but what the band played at this concert, we do not know. Probably, one thing was the "Anvil Chorus". Upton says "Gilmore was a splendid band master, but he had a passion for tumultuous noise. He once said that he would be delighted to have church bells, cannons, and anvils with every piece, because he enjoyed them so much himself. His own instrument was the cornet. He liked to do everything in a big manner, and could handle 20,000 voices at a Festival. The Civil War gave him a chance to express himself. He is supposed to have written the song "When Johnny Comes Marching Home". In 1860 his band escorted the New England Delegates to the Republican National Convention at Chicago that nominated Abraham Lincoln for the Presidency. Strange to say, off the stage Gilmore was a quiet, refined Irish gentleman, with very engaging manners." In 1893, when Gilmore was much older, he came again to Hartford, at Foot Guard Armory, bringing with him Campanini, Maud Powell, Mme. Natali and Signor Sartori, in a grand Festival concert. His band on this occasion gave his own National Anthem, "Columbia", in which was introduced variations for Clarinet Corps, Pic-



colos, Saxophones, Cornets in duet, Oboes, Petit Clarinet, Bass Clarinet, Bassoons, Sarusophone, Contra Fagotta, ending with a Grand Finale for the full band.

Eduard Strauss, son of the famous Johann Strauss, came to Hartford in 1890 and gave a matinee concert at Foot Guard Hall. "The Royal Court Ball Music Director of Austria" was his announcement. He played 16 Strauss waltzes and polkas, half of them composed by Johann and half by himself. The Press said the "effect of this music upon the large audience was obvious. Feet were tapping, heads were bobbing to the strains of those contagious waltzes, even the very lights winked in time."

There seems to be an omission of orchestral concert programmes for the years between 1888 and 1891. There were no visits from the Boston Symphony Orchestra at this time; the Hartford Philharmonic was just establishing itself; the Memnon Club was bringing individual artists — virtuosi of the piano, violin and voice. After 1893 came semi-yearly the concerts of the Musical Club and others, under different auspices, given at Unity Hall. These concerts will be mentioned later.

In 1891 (November 23) Walter Damrosch came for the first time with his Symphony Orchestra of New York. It was a body of 65 experienced players, nearly all musicians who had played together a decade of years. The orchestra had a guaranteed fund of \$50,000., and it was the first time in the musical history of New York that an orchestra had been endowed and subscribed to by the leading citizens. The building of Carnegie Hall and its triumphal opening is familiar history to all interested in musical matters. "Anyone asked to give the most salient feature of the play of the Symphony orchestra under young Mr. Damrosch's direction would say "musical warmth" and after that intellectual force and fire."



Adolf Brodsky of Leipzig was concert-master, a violinist of first rank and a man of great nobility of character. "His playing was broad, intelligent and thoroughly musical", says William Mason in his musical memories. At the first concert in Hartford of Mr. Damrosch and his orchestra, Beethoven's 7th Symphony began the programme, and Wagner's Ride of the Valkyries ended it. Soon another concert followed in March, 1892, and Anton Hekking, solo 'cellist of the orchestra, played the Goltermann concerto. The symphony was Raff's "Leonore" and the remainder of the programme was devoted to Wagner.

December, 1892, brought another New York Symphony concert and Beethoven's "Eroica" symphony was the choice offering at the beginning of the programme. Emma Juch was soloist.

In 1893 there were three subscription concerts, in January, February and April. At the last of these three concerts we heard Brahms 2nd symphony. This was unusual and significant. The rest of the music was Adagio from Beethoven's "Septett", Handel's "Largo", Overture to Tannhauser. Lillian Blauvelt, gifted with a rich and sympathetic voice, as well as dramatic feeling, was the soloist. She had made a great success as "Elsa" and "Marguerite" in opera. This brings to mind the time when Mr. Damrosch brought his opera company to Hartford. I believe the years were 1895-'96. He presented at Parsons' Theatre — then new — for the first time "Lohengrin" with Gadski and Kraus in the cast, and another year "Tannhauser" with Gadski as Elizabeth and Berthald as Tannhauser.

Walter Damrosch was then one of the youngest conductors in the world. In speaking of him at that time, the New York Press said, "He kept his artistic goal well in view and worked unremittingly with his men; studied all the new scores of the

day and was very versatile. His piano playing was a delight, sympathetic, graceful, musical, never at a loss to locate a theme and played without notes symphonies, concertos, and songs galore. His individuality was an impressive one, forceful, yet gentle with his men, magnetic to his audiences. His musical equipment, his sunny temper and strong will have pushed him to the front rank of conductors and well he merits his position." Warm praise for Mr. Damrosch in 1893, then 31 years of age.

The last concert of the New York Symphony in Hartford, referred to above, awakened so much interest and left so decided an impression that the critic said, "Since Mr. Damrosch's visit here, there seems to be music in the air." True prophecy, for in 1930 in his 70th year, "he waves a baton over all America".

We waited long for Anton Seidl but he came January 19, 1893 with his Metropolitan Orchestra. The concert was given at Foot Guard Armory and the house was packed. An all Wagner programme was given. At that time the appeal of Wagner was very strong, and it increased with these concerts. The study of "motives" became the fashion. Many evenings we spent at different houses, carrying on the work with enthusiasm — only Wagner students admitted. The Rhine Maidens Motive, with the swirl of the water, began the study of "The Ring", and what countless motives there were to remember! "The Meistersinger", considered the most humorous of Wagner's work, appealed through the story of wandering musicians headed by Walter von Vogelweide. What astonishing power Wagner had of awakening the imagination! The following programme, given by Seidl, appeared a feast at the time, and the house was filled.

- I. Lohengrin (4 acts)
  - a. Prelude
  - b. Grand duet
  - c. Elsa entering Cathedral
  - d. Elsa's dream
- II. Siegfried "Idyl"
- III. Tristan and Isolde — "Lament and Death"
- IV. Meistersinger Quintette — Act III
- V. Parsifal — "Prelude" and "Glorification"
- VI. Walkure — Scene of the Valkyries, Act III

For the last part of the concert the grand scene of the Valkyrie's (in Act III), ten good singers took the parts, Emma Juch, Gertrude May Stein among them. It isn't likely that we can ever hear such Wagner concerts again. Seidl, in sympathy with every note of the music, the most talented and earnest of all the Bayreuth conductors. Lilli Lehmann said she was happy singing with his perfect conducting. Evidently his reception in Hartford was a warm and successful one and awakened much interest for he returned the same year with his orchestra from the Metropolitan and gave another complete Wagner programme.

At this second concert "Parsifal", "Tristan and Isolde", "Meistersinger", "Tannhauser", "Flying Dutchman", were all represented by some excerpts. Both these concerts were at Foot Guard Hall and were an education in Wagner music.

The next year, in 1894, Seidl came for a third concert, bringing Lilian Blauvelt and Campanari as soloists. The programme this time was not devoted to Wagner, but instead we had the first rendition of the "New World Symphony" by Dvorak, which was played from manuscript, and made its appeal at once. It was only a year old at this time, abounding in graceful melody, and certainly a novelty. This genial work, with its adagio, very impressive and beautiful in its orchestral color and melody, became so generally popular and was played so many times later by the Philharmonic Orchestra in Hartford,



as well as by all the visiting Orchestras, that we felt, as did Mr. Louis Elson, of Boston, when he brought forward the Valentine, as having been received by Mr. Henschel —

“Oh, Henschel, cease thy higher flights,  
And give the public something light;  
Let no more Wagner themes thy bill enhance  
And give the native workers just one chance  
*Don't give the Dvorak Symphony again!*  
If you would give us joy, oh, gives us Paine!”

This last line referred to Paine's “Spring Symphony” which was later given by the Boston Symphony Orchestra.

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To review inadequately some of the visits of the Boston Symphony to Hartford, we return to the year 1881, the year that Colonel Higginson formed the Boston Symphony, the first orchestra in the country to be founded on a permanent basis, giving Boston an unique distinction. Its first concert was given on a Saturday night, October 22, 1881, in the old Music Hall of Boston, with the great organ in the background. The personnel of the orchestra numbered 60, and Georg Henschel whose general education in music and broad tastes were beyond all question was chosen to be the first conductor. Bernhard Listemann, long associated with the growth of music in Boston, was concert-master. Mr. Henschel at that time was 31 years old. He was so accomplished as conductor, singer, composer, accompanist and teacher that Mr. Louis Elson said “the only thing he cannot do is to appear as a string quartette and sing duets with himself.”

With much distinction the 50th anniversary of the Boston Symphony Orchestra was celebrated October 10, 1930 and Sir George Henschel was invited by the trustees to conduct the first concert of its Jubilee Year. It was a fitting climax to a very long and honorable career, Sir George just having cele-



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TUESDAY EVENING, OCT. 20.

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CONCERT COURSE, - - SEASON 1885-86.

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FIRST CONCERT BY THE  
BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, Conductor.

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|------------------|---|
| C. M. von WEBER, | OVERTURE, (Oberon.)   |
| ROB. SCHUMANN,   | CONCERTO for PIANOFORTE, in A minor.<br>op. 54.   |
| ANT. RUBINSTEIN, | BALLET MUSIC.<br>Feramors.<br>(a) Dance of Bayaderes.<br>(b) Candle Dance of the Brides of Kashmire.<br>The Demon.  |
|                  | PIANO SOLOS.  |
| F. CHOPIN,       | BALLADE, in A flat. Op. 47.   |
| FR. LISZT,       | RHAPSODIE HONGROISE, No. 4.   |
| JOACHIM RAFF,    | SYMPHONY. (In the woods.)<br>In the day time. Impressions and feelings. (Allegro).—<br>In the twilight. Reverie. (Largo)—Dance of the Dryads.<br>(Allegro assai)—Night. Silent breath of night in the forest.<br>Entrance and departure of the wild hunt with Frau Holle<br>and Wotan. Break of day. (Allegro.) |
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SOLOIST: MR. CARL FAELTEN.

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THE PIANO USED IS A KNABE.

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brated his 80th birthday. The event took place at Symphony Hall, Boston, the programme of fifty years ago was repeated, with the orchestra strengthened from 60 musicians to 108. Fortunate were those who shared the joy of that rare occasion. As Mr. Olin Downes said, "It was the character of the man as well as his fame as an orchestral leader that one of the most famous orchestras in the world owes the first three years of its rise to rank and international repute."

Fifty years of an honored existence, giving unbounded joy to multitudes of people cannot be passed over lightly, especially as Hartford has had her share in good measure of the Boston Symphony concerts and has always had an intense local interest in the orchestra.

The first visit of the Boston Symphony to Hartford was not under Mr. Henschel's direction as he returned to London after three years in America, and eventually became conductor of the London Symphony concerts. But Mr. and Mrs. Henschel gave many concerts here, both public and private, some of which will be recorded later.

The first concert of the Boston Symphony in Hartford was given October 20, 1885, at Robert's Opera House, with Herr Wilhelm Gericke the conductor, Carl Faelton was soloist, and played the Schumann concerto, taking the place of Carl Baermann. Program reproduced.

It is an interesting fact that this programme was lately requested to be sent on to Boston for verification, as no record of it had been entered on the books. It seems to have been one of four subscription concerts planned by Irving Emerson. In answer to the question if this was the authentic first concert, the letter said: "The first record of a visit by the orchestra to Hartford was in 1885, but this programme is not included in the bound volume of programmes. We should be glad to

borrow it to make the notation. We think the first few concerts were independent of any local management but Mr. Gallup was, from the first, in charge of the ticket sale." Later Mr. Gallup assumed all financial responsibility and did a great work for the city which work is now more appreciated than ever. We know that The Connecticut Teacher's Guild carried on the concerts for years, often having three and sometimes four concerts a season. As far back as 1916, the forty-eighth concert of the Boston Symphony had been given in Hartford.

The programme of the second appearance here, but which reads the *First* Grand Concert by the Boston Symphony, took place at Allyn Hall, January 26, 1887. Herr Wilhelm Gericke, Conductor. The soloist was Miss Laura Moore, soprano, of the National Opera Company.

#### PROGRAMME

Overture (Athalia)  
Jewel Song from Faust  
Andante from Haffner Serenade  
Invitation to the Dance  
Aria from "Galathea"  
Symphony in B flat No. 1

*F. Mendelssohn*  
*Ch. Gounod*  
*W. A. Mozart*  
*C. M. V. Weber*  
*V. Masse*  
*Rob. Schumann*

The second grand concert (which really was the third) was again at Allyn Hall and the date March 30th. (No year mentioned, probably the same year, 1887.) This was interesting because the concert-master Franz Kneisel was soloist, and there was also a harpist, Heinrich Schuecker. The programme

Overture (Anacreon)  
Violin Solo (Ballade and Polonaise)  
Hungarian Dances  
Harp Solo (Rondo Brillante)  
Symphony No. 5, C Minor

*L. Cherubini*  
*H. Vieuxtemps*  
*Joh. Brahms*  
*Godefroid*  
*Beethoven*

Gericke brought with him from Vienna, after his first season, Franz Kneisel who was concert-master 18 years; he also brought Louis Svecenski, Fiedler, Zach, Moldauer, and



many others. Otto Roth came only a year later, and the two Adamowskis. Loeffler joined the orchestra in its second season. They were all very young men and Kneisel one of the youngest. When he left to start his own Quartet he took with him Louis Svecenski, Otto Roth and Alwin Schroeder.

The visits to different cities began at the end of the second season. The audiences in these towns for both the Boston Symphony and the Thomas Orchestra were very small. Gericke says, "I'm sure if the creator of the Boston Symphony had been another man than Colonel Higginson, the orchestra would not have reached the age of ten years, but with his tenacity, he was willing to undergo any amount of trouble, and sacrifice any amount of money on that account." Gericke also says the first time he gave Bruckner's 7th Symphony, when he finished there were more people on the stage than in the audience. The next time they played something of Strauss, he said to his surprise the audience was all there when they finished. Gericke was called the father of the Boston Symphony Orchestra, as he held the post of conductor longer than any successor. He was just 40 when he came from Vienna where he had conducted opera. Colonel Higginson always called him the "man of honor".

The next year, 1888, November 20th, the Boston Symphony came for the Grand Opening of the Governor's Foot Guard Armory. There was no symphony on the programme of this concert, but the composers, Cornelius, Rossini, Saint-Saens, Liszt and Moszkowski were represented. The solos were given by Miss Marguerite Hall, who had just returned from London where she had been one of the noted Brahms singers at the Philharmonic Society Concerts when Henschel conducted, and she had often sung duets with Mrs. Henschel. At this concert in Hartford she gave the "Spinning Song",



composed by Henschel, after singing an aria by Rossini with orchestra.

There was no concert of the Boston Symphony given in Hartford under Arthur Nikisch's direction who followed Gericke's first term as conductor. This third conductor of Hungarian birth who infused so much warmth and passion into the playing of the orchestra, did not visit Hartford as the receipts had been too small in the past. "Hartford was checked off as a city not important enough for the orchestra that was recognized as probably without a peer", but Nikisch did come to Hartford with the Kneisel Quartet for a Memnon Club concert at Unity Hall and played the piano part in the Schumann Quintette which he did to perfection. In 1912 he toured the country with the London Symphony Orchestra, and Hartford was one of the cities visited. Nikisch died in 1922, 67 years old.

If we give the list of conductors, not, as Henschel says, so that it reads like a chapter in the Old Testament — after Henschel came Gericke, after Gericke came Nikisch, etc. — but in the following way, it will be plain to see that we had visits from all of them with the exception of Nikisch and the French conductor, Henri Rabaud, who was only in this country a year during the war (1918-1919), and did not visit Hartford. Monteux came many times and concerts with Koussevitsky are still vivid in memory.

#### CONDUCTORS — BOSTON SYMPHONY ORCHESTRA

1881-1930

Georg Henschel	1881-1884	Max Fiedler	1908-1912
Wilhelm Gericke	1884-1889	Karl Muck	1912-1918
Arthur Nikisch	1889-1893	Henri Rabaud	1918-1919
Emil Paur	1893-1898	Pierre Monteux	1919-1924
Wilhelm Gericke	1898-1906	Serge Koussevitsky	1924-
Karl Muck	1906-1908		

After five years elapsed the supposition was that in the interval the city had increased in population as well as in musical activities and the management made another attempt, which proved to be more successful, for the orchestra came twice under Emil Paur's direction. Mr. Allen says, in his history, that in 1895 after the orchestra had been organized fourteen years, Hartford had had only four concerts and three of these were under Gericke. For the first appearance with Paur directing, we have no programme but for the second the concert was given at Foot Guard Hall, December 7, 1897, and the distinguished Belgian violinist, Cesar Thomson, was the soloist.

Symphony No. 7  
Adagio from Concerto No. 1  
Concerto in D Major

CESAR THOMSON

*Beethoven*  
*Bruch*  
*Paganini*

L'Arlesienne Suite No. 1  
Overture — "Carlo Brosche"

*Bizet*  
*Auber*

To follow the visits of the Boston Symphony to Hartford after the year 1900, by the programmes available, the first one that year was held at the Coliseum, now the Palace Theatre, and Gericke was again the conductor. The Symphony given was Schubert's Unfinished, followed by Grieg's Peer Gynt Suite, Wagner's Procession of the Meistersingers.

Donanyi was soloist and played Liszt Concerto in A flat. Donanyi born in 1877 was only 23 years old at this time. He was in America for the first time and his own symphony was played with the leading orchestras.

Apparently there was only one concert in 1901. Kreisler and Theodore Van York were the soloists. Kreisler played the Bruch Concerto in G Minor; Van York sang "Walter's Prize Song" and the symphony given was Beethoven's fifth.

To list the concerts and mention the symphonies presented

and the soloists who assisted is all that we can give space, but it is interesting to note the list of symphonies as they came.

In the season 1902-1903 there were three concerts at Foot Guard Hall under the auspices of the Connecticut Teachers' Annuity Guild.

November 11, 1902 — *Wilhelm Gericke*, Conductor

Miss Elsa Ruegger, soloist, Rubinstein Concerto for Violincello  
Brahms Symphony No. 3 in F Major

January 19, 1903

Madame Kirkby-Lunn, soloist, Elgar "Sea Pictures"  
Schumann Symphony No. 2 in C Major

March 23, 1903

Madame Antoinette Szumowska, soloist, Saint-Saens Concerto No. 2  
Schubert Symphony No. 7 in C Major

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November, 1903

Harold Bauer, soloist, Tschaikowsky Concerto No. 1  
Glazounoff Symphony No. 4

January, 1904

George Ensworth, soloist, Massenet's "Herodiade"  
Rudolf Krasselt, soloist, Saint-Saens Concerto in A Minor, 'Cello  
Mendelssohn "Scotch" Symphony

March, 1904

Miss Muriel Foster, Elgar's "Sea Pictures"  
E. Fernandez Arbos, Bruch Violin Concerto in D Minor  
Beethoven 7th Symphony  
(Arbos was concert-master of the Boston Symphony the year following Kneisel, since become a distinguished conductor in Madrid)

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October, 1904

Madame Louise Homer, Aria from "Rienzi"  
Dvorak "New World" Symphony

January 16, 1905

Adele Aus der Ohe, Liszt E flat Concerto  
Debussy "Afternoon of a Faun"  
Tschaikowsky Symphony No. 6

March 31, 1905

Rudolf Krasselt, Volkmann Concerto in A Minor  
Rimsky-Korsakoff "Scheherezade"  
Cesar Franck Symphony — D Minor

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November, 1905

Heinrich Warnke, Dvorak Concerto for 'cello in B Minor  
Tschaikowsky Symphony No. 4

January 15, 1905

George Proctor, soloist, Grieg Concerto  
Brahms Symphony No. 2

March 20, 1906 — *Dr. Karl Muck*, Conductor for first time in Hartford  
 Willy Hess, Mendelssohn Concerto, E Minor, Violin  
 D'Indy Symphony on a Mountain Air for Orchestra and Piano  
 (Heinrich Gebhard at the piano)

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November 13, 1906  
 Willy Hess, Spohr Concerto No. 9, Violin  
 Beethoven 5th Symphony

January 14, 1907  
 Miss Lilla Ormond, soloist, Saint-Saens Aria from "Samson and Delilah"  
 Glazounoff Symphony No. 5

April 15, 1907  
 Olga Samaroff, pianist — Liszt Concerto in E flat Major No. 1  
 Tschaikowsky Symphony No. 6

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27th Season of the Boston Symphony Orchestra, 1907-1908

There were no concerts in November 1907 or in January, 1908.

April, 1908  
 Heinrich Gebhard, soloist, Liszt Concerto in A Major, piano  
 Chabrier, Rhapsody "España"  
 Beethoven Pastoral Symphony No. 6

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November 10, 1908 — *Dr. Max Fiedler*, Conductor, first appearance  
 Willy Hess, Beethoven Concerto in D Major  
 Schumann Symphony No. 4

January 11, 1909  
 Gabrilowitsch, Tschaikowsky Concerto No. 1  
 Beethoven Symphony No. 7

March 22, 1909  
 Heinrich Warnke — Gradener Concerto, 'Cello  
 Schubert Symphony in C Major No. 7

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November 15, 1909  
 Serge Rachmaninoff — Rachmaninoff second Concerto  
 Tschaikowsky Symphony No. 5

January 17, 1910  
 Mischa Elman — Tschaikowsky Concreto D Major  
 Beethoven Symphony No. 5

February 28, 1910  
 Madame Kirkby-Lunn — Aria from Wagner "Rienzi" and Saint-Saens  
 "Ballad of Victor Hugo"  
 Brahms Symphony No. 2

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November 14, 1910  
 Madame Berta Morena from Munich — Beethoven Aria from "Fidelio"  
 and Aria from "Tannhauser"  
 Tschaikowsky Symphony No. 6

January 16, 1911  
 Anton Witek — Mendelssohn's Concerto for Violin, E Minor  
 Rachmaninoff Symphony, E Minor



February 27, 1911

Ferruccio Busoni — Liszt Concerto, E Flat  
Beethoven Symphony No. 7

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November 13, 1911

Alwin Schroeder — Bruch's "Kol Nidrei" and Boellmann Symphonic  
Variations  
Beethoven 3d Symphony "Eroica"

January 15, 1912

Harold Bauer — Schumann Concerto  
Cesar Franck Symphony, D Minor

February 26, 1912

Kathleen Parlow — Tschaikowsky Concerto D Major, Violin  
Rimsky-Korsakoff "Scheherezade"

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November 26, 1912 — *Dr. Muck* conducting

Otto Urack — Dvorak's 'Cello Concerto B Minor  
Beethoven 8th Symphony

January 14, 1913

Elena Gerhardt — Songs from Marcello, Gluck, Strauss  
Sibelius Symphony No. 1

March 4, 1913

Norman Wilks — Schumann Concerto  
Brahms Symphony No. 2

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November 26, 1913

Sylvain Noack — Saint-Saens Concerto B Minor, Violin  
Glazounoff Symphony in B Flat, No. 5

January, 1914 — No Concert

April 7, 1914 — no soloist

Rimsky-Korsakoff — Caprice on Spanish Themes  
Tschaikowsky Symphony No. 4

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November 23, 1914

Marie Sundelius — Bruch's "Cross of Fire" (Ave Maria)  
Brahms Symphony No. 2

December 21, 1914

Harold Bauer — Saint-Saens Concerto, C Minor, No. 4  
Ropartz Symphony No. 4 — first time in Hartford

April 19, 1915

Heinrich Warnke — Boccherini Concert No. 5, 'Cello  
Brahms' Academic Festival Overture  
Tschaikowsky Symphony No. 6

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November, 1915

Florence Hinkel — Aria from Mozart's "Marriage of Figaro" also "Ave  
Maria" from Bruch's "Cross of Fire"  
Beethoven 7th Symphony

December 13, 1915 — no soloist

Brahms 4th Symphony

January concert in 1916 — an all Wagner Programme

November 13, 1916

Winifred Christie — Beethoven Concerto in G Major, No. 4  
Brahms Academic Festival Overture  
Schumann Symphony No. 3 (Rhenish)

December 11, 1916

Marcia Van Dresser — Mozart's "Cosi fan Tutti"  
Brahms Variations on a Theme of Haydn  
Sibelius Symphony No. 1

March 26, 1917

All Wagner Programme  
(This was the last concert of Dr. Muck's conducting)

During the War there were no concerts the season of 1918-1919.

January 12, 1920 — *Pierre Monteux*, Conductor

Leo Ornstein — MacDowell Concerto No. 2  
Beethoven Symphony No. 5

January 10, 1921 — Monteux

Mishel Piastro — Tschaikowsky Concerto in D Major, Violin  
Rimsky-Korsakoff Scheherezade

January 9, 1922 — Monteux

Paul Kochanski — Bruch Fantasia on Scottish Airs for violin and orchestra  
Franck — Symphony in D Minor

November 27, 1922 — Monteux

Erani Nyirezyhazi — Liszt Concerto A Minor, piano  
Beethoven 3d Symphony — Eroica

January 8, 1923 — Monteux

Jean Bedetti — Lalo's Concerto for Violoncello and orchestra  
Rabaud — "The Nocturnal Procession" — Symphonic Poem  
Tschaikowsky Symphony No. 4

No concert in 1924.

February 1, 1925 — First Concert of *Koussevitsky's* conducting. C. P. E. Bach  
Concerto for Orchestra in D Major; Tschaikowsky Symphony No. 5

February 7, 1926 came on a Sunday afternoon — Koussevitsky conducting a most interesting programme — Berlioz, Debussy, Wagner and Scriabine's 3d Symphony, "The Divine Poem". Scriabine had once visited the United States in 1906. He made his first appearance in New York, playing his own concerto with the Russian Symphony Orchestra.

February 6, 1927

One of the Boston Symphony Concerts of special note was when Koussevitsky conducted the Eroica Symphony No. 3, of Beethoven, as it had never been done before in Hartford. A marvelous rendering. Prokofieff's "Love of three oranges" and Debussy's Nocturne "Fetes" followed, and with the Prelude to "Lohengrin" coming between that and the stirring patriotic poem of Sibelius "Finlandia", the concert gave great satisfaction.

December 3, 1928

Orchestral Excerpts from "Daphnis et Chloe" (Second Suite) Ravel  
Beethoven 7th Symphony

February 3, 1929

Symphony in D Minor Cesar Franck, the fourth presentation of this Symphony by the Boston Symphony in Hartford.

Handel's Concerto Grosso for string orchestra in B Minor, No. 12, was more of a novelty to a Hartford audience than Debussy's prelude "The Afternoon of a Faun", which followed.

April 9, 1930 — *Dr. Serge Koussevitsky* conducting

This concert was an important one, the first one held in the new Bushnell Memorial Hall. The music was Vivaldi's Concerto in D Minor for orchestra; Moussorgsky's prelude to Khovanstchina; Ravel's Bolero, which was the novelty; Brahms Symphony No. 1, C Minor. As one looked about that magnificent auditorium — not a vacant seat — and heard the glorious music given under conditions altogether satisfactory, one realized Hartford's growth in music since the first concerts of the Boston Symphony given in Roberts Opera House in 1885.

Rarely has the New York Philharmonic visited Hartford, but on one rare occasion Gustav Mahler came with that orchestra — he was conductor of it for two years — and played at Parsons' Theatre. The date was February 16, 1911. It was a night of severe cold and the audience was limited, — although those who attended were well rewarded. Ill as he was, for his health was failing at the time, he conducted with much verve and energy and one felt his mentality and musical fibre in the interpretation of every composition. He played Bach on the harpsichord accompanied by the string orchestra, and it was most interesting. The concert was the more significant as Mahler died in Vienna (his home) very soon afterward, in the month of May of that same year, 1911. He is best known by his symphonies which are written with a master hand, but so elaborate in form that they are seldom presented on concert programmes.

Mahler's place in musical history will become of growing importance as the years pass, and the future will count it an honor to have had him among its visiting artists. Stokowski honored himself and Mahler by a performance of his marvelous Eighth Symphony given at the Academy of Music in Philadelphia, March 2, 3, 4, 1916. "In February 1917, the New York

Philharmonic gave two concerts at Foot Guard Armory, under Josef Stransky's direction — one in the afternoon, when Goldmark's Rustic Symphony was given, as well as Humperdinck's Prelude to "Hansel and Gretel", Saint Saens' "Dance Macabre" and other numbers. The evening concert began with Bach's Choral and Fugue, followed by Beethoven's Fifth Symphony; Strauss Tone Poem "Death and Transfiguration"; Debussy's "Afternoon of a Faun"; and Wagner's Prelude to "Die Meistersinger".

### TOSCANINI

There is just time before closing the chapter to speak of the visit to Hartford, of the Philharmonic-Symphony Society of New York, with its distinguished conductor, Arturo Toscanini, April 9th, 1931, at Bushnell Memorial Hall.

The welcome that was awaiting Toscanini and his famous band, was possibly little surmised or realized by them. The announcement of the concert created a tremendous interest and great was its fulfillment. Many considered it the finest of the concert course: that it reached the climax of the series which had been so generously provided.

Once before had Toscanini visited Hartford, as conductor of the La Scala Orchestra. This was March 17th, 1921, when he played at the State Armory, coming under the auspices of the Alpine Guard, an Italian Company of the State Guard. The first half of the programme then given consisted of Italian music; the second half, Wagner and almost the same numbers that were presented at the concert given at the Bushnell Memorial; Lohengrin, Tannhauser and Die Meistersinger among them. However, the State Armory proved an enemy to proper acoustics, whereas the Memorial responded perfectly in every detail to that marvelous musical insight and imagination of the conductor. Toscanini is a magical name.



How lovely was the Overture to "The Barber of Seville", which one met rather indifferently before the music began.

How perfect in spirit was the Haydn Symphony, full of play, joyous mimicry — spontaneous and fresh, like an improvisation. In the Largo, what repose, what a sense of rest came to one.

No one can or wishes to explain the emotional content of Wagner. It penetrates like an arrow, but needs the master hand of a Toscanini for its most glorious interpretation.

In the Bacchanale from "Tannhauser" when every instrument was called into play, one after the other to greater and greater power, it seemed as if Toscanini brought from every fibre of his own being strength and vitality. Such concentration — not an effect lost. As great and glorious as was the music, he held the magic wand.

It was a rare occasion, the memory of which will not soon leave us — and the concert was a decided mark in the annals of our musical history.





MRS. CHARLES DUDLEY WARNER

## CHAPTER XIV

### MRS. CHARLES DUDLEY WARNER

A certain Chopin Prelude once I heard,  
Strive as I may to tell, no mortal word  
Can all express that music — like a bird  
My soul went up the blue . . .  
Leaped in spirit and was strong  
With beauty, shaken by the magic of that song.

— RICHARD BURTON

THERE ARE a few people who stand out in one's life as having a radiant personality and whom we feel it has been a privilege to have known and felt the warmth of their friendship. Mrs. Warner was one of those people and to know her was to catch a spark of that enthusiasm that kindled her own life within and without. She was gifted by nature to an extraordinary degree, not only in music, but with intuitive gifts of tact, of good sense, and a savoir-faire that seldom failed. By some gift of insight she seemed to know just what to say and how to approach everyone. Her speaking voice had a lovely quality and was indicative of her moods and feelings. She had a sparkling wit, the kind that "could dartle the red and the blue;" a mind that was keen to see the humor in things and a heart that was easily touched.

To be a real struggling person was to qualify for her friendship as was proved by the many young people she helped to educate through her sympathy and understanding. She liked humanity, people of all ages, interests, rank and nationality. Above all, there were friendships in her life that meant much to the befriended, and her nature prompted her to share the good things that were hers by birth and environment with all who could appreciate them, and these qualities developed with her later years as the events of her life proved.

Mrs. Warner (Susan Lee) was the daughter of Dr. William



Elliot Lee of New Haven and spent her childhood and early years in New York where her parents made their residence. In 1856 she married Charles Dudley Warner and, in 1860, at the request of General Hawley, they came to Hartford to live and made their home in the brick cottage which still stands near the corner of Hawthorne and Forest Streets, the cottage where "My Summer in a Garden" was written, as well as several other books. Soon after their arrival in Hartford Mrs. Warner became a leader in the musical life of the community, and as to its musical interests she accomplished more than any other woman in the history of Hartford through all the sixty years that it was her home. They lived in the cottage twenty-four years, afterwards making their residence at 57 Forest Street, and this became the home of music, of books, interesting treasures of travel, and that enchanting sense of personal companionship which they seemed able to create. There was an innermost circle of intimates who enjoyed the conversation, wit and good sense in close companionship about the fire and tea table.

"Sometimes people turn their minds inside out,  
When the fire burns well at night."

Friends have much to say about the charm of Mrs. Warner's reading aloud. The spirit she put into it, the versatility of her mind and talents, made it seem so realistic, that one would look up to see if she were talking or reading.

Mr. Charles W. Burpee described the literary colony of Forest Street many years ago, and it is perhaps fitting to review it here: "Those familiar with the personnel of the 'Hartford Literary Colony' of the latter part of the last Century will forever treasure many delightful pictures of their home life in and around Forest Street. They had no 'Brook Farm' experiment, as did the larger but hardly more joyous Cambridge Colony of a somewhat earlier date. The Hartford 'Nook Farm'

was, in a sense, a happening — a natural working out, rather than an organized effort. The name had been there since earliest days; the beauty of the groves and meadows and streams had been appreciated by Hon. Francis Gillette in his younger years, and he and John Hooker had acquired the section which was to become, in a most natural manner, the home of the Colony, including the Stowes, the Warners, the Hawleys, Clemens, Will Gillette and Burton. And their life was that of a happy little neighborhood, within the city and yet comparatively sequestered. Not only Hartford and Connecticut friends and associates, but many from distant places and other lands, enjoyed the unpretentious hospitality and the spirit of good books and the makers thereof, and withal particularly in Charles Dudley Warner's house — good music."

Miss Louise Karr, a musical friend, gave a fine portrait of Mrs. Warner in a short sketch printed in the *American Magazine* for May, 1912: "She was the very heart of the 'Nook Farm' coterie — that made Hartford a significant factor in American literary life. Mrs. Warner had all the attributes of a great artist; power of conception, easy mastery of technique, unusual flexibility of wrist and fingers, ready intellectual grasp of harmonic problems, sense of rhythm, sympathetic insight and nervous and physical force to make these gifts effective; beyond all — the something more — that none may explain, but all can recognize. Her own Wednesday evenings and later Monday mornings were choice musical occasions. The Wednesday evenings were a marked feature of Hartford's social and musical life during Mr. Warner's lifetime. No other house in Hartford received so many notable guests and in no other was there more real enjoyment of good music. Mrs. Warner was always the unsurpassable hostess."

Music she knew and dearly loved, and when she played

with that caressing tone of hers the room seemed filled with music and the inspiration of it. Her friends felt that she was particularly happy with Chopin; she had the versatility of mood, the fire that kindles, the touch that contains an infinity of colorings, the heart of a woman, all the sensibilities that go to make a good and understanding Chopin player. Young people naturally buoyant to whom the meaning of life is yet unknown, cannot interpret the utterance of a wounded and moody soul like Chopin, and all the tribulations of life and love that he suffered; but Mrs. Warner had the temperament to understand and to give to his music just the poetic and sensitive touch it needed. She had the vital spark and one felt and knew that the love of music was at the depth of her being and the keynote of her life.

The first Wednesday evening that it was my privilege to attend, I heard portions of the opera "Siegfried" played by Mrs. Warner and Dr. Normand Smith. Certainly, Forest Street was an enchanting setting for Wagner's Woodland Music. It was an interesting household, with the warmth of music and hospitality. Miss Mary Barton, whose presence added so much to the Warner home, and whose devotion to Mrs. Warner grew more steadfast and tender as the years went on, was there; as well as Mrs. George Warner and Margaret Warner, Susie and Clara Clemens, and many friends from the neighborhood of "Nook Farm."

On following Wednesday evenings, Mrs. Warner and Mr. Meyer (who came from New York each week to teach piano in Hartford) played for the guests selections from many operas as well as symphonies. They enjoyed playing quite as much as we enjoyed listening.

After Mr. Warner's death the Wednesday evenings changed to Monday mornings, where, added to Mrs. Warner's play-



ing, Mr. Lawson brought to her and her friends the rich results of his music study. The many happy Monday mornings we had there! How she would move about the rooms, getting others to feel as she did; to warm up with enthusiasm over the beauties and wonder of Bach, Beethoven, Mozart, Schumann and all the rest of the immortal masters. If she thought we were lukewarm in expression, we were not allowed to remain so. It never failed that any group she joined became ten-fold more an enthusiastic one. How she loved the Schumann Sonata in G Minor! The Rev. Dr. Miel would often happen in, to hear those "inner voices" of Schumann, as he expressed it; those voices which seem to whisper and confide, and throw light upon the thoughts within us.

One Monday morning I remember Mrs. Stowe's entering the room with the bobbing curls on each side of her head — the little woman who, President Lincoln said, brought on "the big war." "In 1851 *Uncle Tom's Cabin* was written and within a year the little woman had become a figure of international importance. Not only had her book been universally read, but it had been taken so seriously as to become a great political and moral force in the world," her son writes. More than thirty years afterwards, in 1887, Harriet Beecher Stowe, seated in her home on Forest Street, Hartford, knew that the ten thousandth presentation of "*Uncle Tom's Cabin*" had been given. This event was celebrated in the neighborhood by a handshake and the conventional cup of tea. Mr. Clemens said on that occasion, "Mrs. Stowe, you have made a book and you have given to the stage a drama which will live as long as the English tongue shall live." She was at the time when she entered Mrs. Warner's music room, in an old age of childishness and happiness, wandering about the fields in summer picking the flowers she loved so well, and far removed from the days when her brain was seeth-



ing with the problems of slavery. Mrs. Warner stopped the music she was playing and asked her if she would like to hear some of the old war songs. She smiled at the sound of "Tenting on the Old Camp Ground," which was her favorite, and sang the old song with childlike joy. It was near the end of her life, her mind and health were failing. In the very last letter of her life she said: "My time of work is over. I have written all my words and thought all my thoughts." She wrote to her brother not long after her husband Professor Stowe, died: "I feel about all things now as I do about the things that happen in a hotel after my trunk is packed to go home. I may be vexed and annoyed — but what of it! I am going home soon!"

There were the "pupils' mornings," when the young and struggling might perform. If petrified with fright the first time, it rarely returned after one felt Mrs. Warner's interest and encouragement. She often played the Sonatas of Beethoven and a large quantity of Schumann and Chopin, music with which she was most familiar. Always ready to play, the joy she gave to those younger and less experienced was reflected in her own joy of giving.

Mrs. Warner gave several concerts out of town and in February, 1911, she appeared before the MacDowell Club in New York. It was most interesting to hear her tell of this experience at Carnegie Hall. After four measures of the Beethoven Sonata had gone, she said she felt the audience in sympathy and in a listening mood. So great was her joy and ecstasy that the rest of the programme flew along as if on wings. She played from Beethoven, Bach, Schubert-Liszt, and Chopin, and the recital was a great success. The press said Mrs. Warner's playing was poised, serene and masterful, and she showed the poetic charm that was always her characteristic. Her audience was captivated from the start and followed every note, demanding a number of encores.

Mrs. Warner repeated this programme at the home of Mrs. Trowbridge in New Haven a few days later for the Musical Club there, and as a friend said, writing of her, "The Recitals before the MacDowell Club in New York and the Musical Club of New Haven proved to the great happiness of her friends that the quality of her work in no wise depended upon the surroundings of her drawing room." She gave several recitals at the Hartford School of Music, where, in addition to Beethoven and Chopin sonatas, she added to the programmes Chopin and Schumann concertos accompanied on second piano by Mr. Edward Noyes. While her remarkable talent for music was well known to her friends and had often given them great pleasure, these informal recitals at the school gave privilege to the young and incoming students to listen to her experienced, well chosen and well played programmes.

Among the artists who often visited at Mrs. Warner's home was Helen Hopekirk. They had met years before in Switzerland and had a bond at once. Mme. Hopekirk often played informally for Mrs. Warner's friends, but one formal concert she gave in the month of May, 1892, for the benefit of The Hartford School of Music, when both rooms and hall were crowded and many were sitting on the stairs. It was a program adapted to a private house and charmingly played; Beethoven, Brahms, Chopin, Henselt and Grieg, as well as her own Serenade, which was dedicated to Mrs. Warner and was very popular at the time.

A week after her concert, Mme. Hopekirk, bound for her home in Scotland, writes on board the steamer:

"May 12, 1892.

My dear Mrs. Warner:

About this time last week I think I was playing piano in your dear home. My visits to you have been simply beautiful.

It is restful and peaceful just to think of them. It is a charmed atmosphere that makes the cares of the world steal away whenever one approaches. How pretty everything will be looking now when the blossoms are out! I should like to be loafing on the lawn among the violets and eye-brights, and I should like to be lounging up on Mr. Warner's window sofa, and disturbing him at his work. We have all missed you very much, and I always think with keen pleasure of those nights around the fire, when you read to us. Write me sometime and tell me all you are doing with your music. I'm very hungry. I shall make merry and order a cabin biscuit like Mr. Pecksniff! My love in large measure to you, and Mr. Warner and again to Mrs. Cabell.

Always lovingly,

Helen Hopekirk."

Several years later, in 1901, when Mrs. Warner was soloist with the Philharmonic Orchestra, the following letter came to me from Mme. Hopekirk

"Boston, Dec. 2, 1901.

"I wish I could be present tomorrow to hear Mrs. Warner play, but I must rehearse with Kneisel as my concert comes in two weeks.

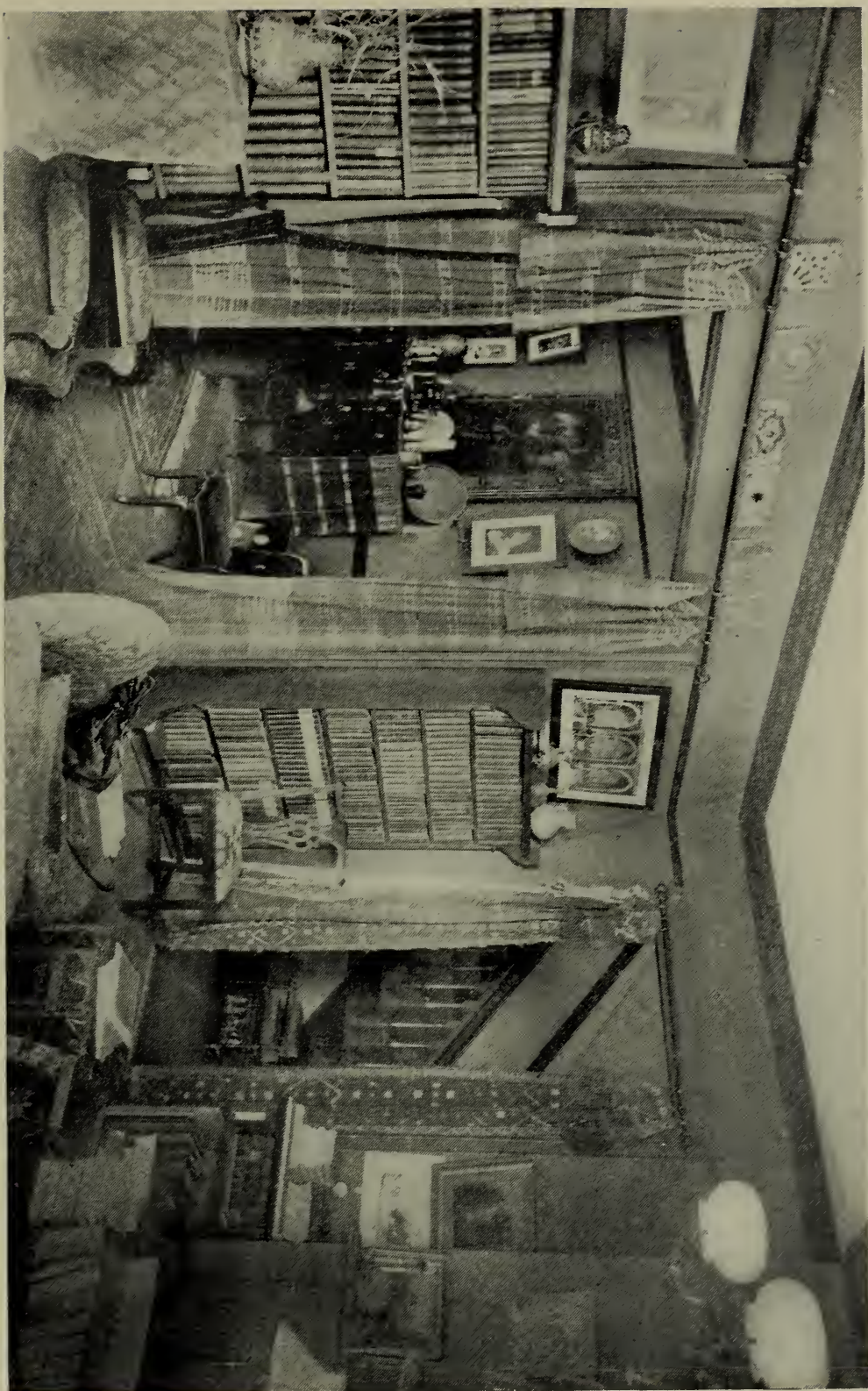
"It will be intensely interesting and I do think it is lovely and plucky of Mrs. Warner. Yes, many will feel mellow-hearted and lumpy-throated, when she appears. I felt a lump in my throat as I read your letter and pictured her coming out on the platform. Well, she will have all the warm good wishes of her friends to help her through and I am sure all will go finely. Mr. Noyes tells me that she enjoys it and is not at all nervous. . . . I have written to Mrs. Warner and I shall be in spirit with you all tomorrow night.

Yours affectionately,

Helen Hopekirk."

Another unusual guest in Mrs. Warner's music room was Miss Helen Keller. It was at the time when Miss Keller's extraordinary mental capacities were puzzling the scientific





LEADING INTO MRS. WARNER'S MUSIC ROOM





world, that she came to Hartford through the influence of Mrs. George G. Williams. A lecture by Miss Keller was given at Unity Hall for the benefit of the George Junior Republic, and a most illuminating talk or lecture it was!

Some years before this Miss Keller met and had several delightful talks with Mr. Charles Dudley Warner. Therefore, she was most desirous of visiting the home where he lived, and meeting Mrs. Warner and hearing her play. The morning after the lecture the happy hour came to go to the Warner home. After getting acquainted with the sound of Mrs. Warner's voice through her listening fingers, she wandered about the library and music room with that remarkable sensitive touch she had. Mrs. Warner led her to the piano and began to play Chopin. With one hand on the piano, and the other on the music rack, her face became transfigured by the psychic sense of the music, for she evidently caught all the musical vibrations and heard the beauty of the melody through her spiritual mind.

It was when the World War was on that Mrs. Warner did the greatest work of her life with her music. With all the ardor of that unquenchable fire within, she began to plan to do her part and worked up to concert pitch to give a programme outside her home where admission could be charged and the proceeds given to the Polish Relief Fund. Her whole heart was in doing something for Poland. The condition of her health hardly justified the wisdom of giving a public concert. However, nothing daunted her determination and desire. She called upon her physician to get his approbation. Dr. Porter, understanding her temperament and character, did not discourage her.

When the afternoon came in May, 1915, (at Unity Hall), what a delight it was! We often laughed about the city's traffic being held up, there were so many cars on Pratt Street. People

streamed into the hall like figures in a carnival. This was an affair that could be enjoyed by all who wanted to help Poland, and the joy of the occasion was shared by many Polish people in town. All hearts were melted as she made her dignified and graceful stage appearance, and played with a new inspiration the lovely Chopin Concerto in E Minor, Mr. Lawson giving sympathetic and loyal assistance at the second piano. It was one of those moments when we shed a silent tear of affectionate remembrance.

She wished to have in the audience Dr. William Porter, Rev. Dr. Miel, Charles Hopkins Clark and William Gillette. They were all there and entered into the occasion with fine spirit. It was requested that no flowers be sent, rather that the money should go toward the sum for Polish relief which reached the three thousand mark, to Mrs. Warner's joy and fulfilled desire. Long before the concert contributions had been sent in, Mrs. Warner and Mrs. Appleton Hillyer headed the list by each giving one hundred dollars.

Dr. Miel wrote a fine account of the event for the "Courant" headed "Brilliant Concert for Polish Relief — Representative and Enthusiastic Audience Greet Mrs. Warner and Mr. Lawson — Composition of Chopin Fittingly Occupies Central Place."

"The distinguished gathering, in which were to be seen many musicians of note, was a tribute not alone to the worthiness of the cause but to the gifted pianists who were to render the programme, and especially to one whose talent and interest has contributed so greatly to the musical life of the city. The Chopin E Minor Concerto was listened to with rapt attention. In this masterpiece the composer has not only given voice to an impetuous and glowing sentiment but anticipated the capabilities of the piano as an instrument of musical expression.

Both personality and experience of life are needed to interpret a composition of such proportions . . . . The applause which greeted the performers would not subside until Mrs. Warner had responded with one of Chopin's most charming mazurkas. It is expected that the proceeds of the concert will reach a high mark and add to the fund already raised and go far to relieve the pitiable conditions that affect the land which has contributed so much to the art life of today.

E. deF. Miel."

The "Times" said — "The passing of the years had not impaired Mrs. Warner's skill at the piano and the rendition of the solo parts in the Concerto displayed wonderful execution and a thorough sympathy with the composition. In the Romance movement, her fingers fairly floated over the chromatic passages and the larghetto measures were as pure and well-blended as the tones of a wind instrument."

Mr. Lawson received his share of the gratitude and praise. He had an interesting letter from Gabrilowitsch just before the concert, dated May 23, 1915 —

"Dear Mr. Lawson:

I am glad to hear that you are going to give a concert for the Polish Relief Fund. Your excellent playing which impressed me so much when I last heard you in February, is sure to interest a large audience while the noble purpose of the enterprize will help to insure its complete success.

With best wishes, I remain

Sincerely yours,

Ossip Gabrilowitsch."

Mrs. Warner had been in communication with Madame Sembrich in connection with the Polish Relief Fund. She writes —



"June 8, 1915

"Dear Mrs. Warner:

Let me thank you most warmly for all your kind efforts to help us. I can assure you that your generous interest is extremely appreciated.

Your kind note and the two large checks just received. *Many, many* thanks! I have just returned from giving a concert in Buffalo under the auspices of Polish Relief Fund which brought us the nice sum of \$4,000. I am so happy!

With renewed thanks to you, dear Mrs. Warner, and all kind greetings,

Sincerely yours,

Marcella Sembrich."

From this time on all the Polish people were Mrs. Warner's staunch friends. She was called by them "The Angel of Poland."

Mrs. Chester M. Walch, born in Poland, married to Mr. Walch in Warsaw, wrote the following in later days:

"May I be allowed to say a few words in behalf of the Polish residents of Hartford, to express their feeling toward Mrs. Charles Dudley Warner?

"She was one of the first Americans to understand the plight of Poland during the World War and greatly distressed by it, she did her best to allay the suffering. The Polish people felt that Mrs. Warner was a very good friend. To them she became the embodiment of the Americans, the spirit of kindness, hospitality, sympathy for the suffering, and boundless generosity. Even in the remote parts of Poland her name is today blessed by many, not only for the material help, but above all for that sympathy and love which prompted her action . . . .

"May I be allowed to say a few words in my own behalf as one whom Mrs. Warner called so kindly her 'Polish friend.' Having had the great privilege and happiness of being received in her home, I recall with deep feeling those wonderful Monday mornings which are now a thing of the past. During the World War when there were many sad days for me, full of worry and

sorrow, yet in her presence I forgot it. It was not only the wonderful music which she offered as a consolation, but just to see her, to feel her warm affection and deep sympathy radiating from her heart was enough to give one comfort and consolation.

"Mrs. Warner was a great friend of Mme. Modjeska, the great tragedienne, and also knew Paderewski. These great Polish patriots were responsible for her interest in Poland."

In the spring of 1918, three years after the concert for the Poles, there was a mass meeting held at the State Armory where recruiting officers came to Hartford to secure men for the Polish Legion of France. The armory was crowded to the doors. The chairman paid tribute to the splendid work Mrs. Warner had done in behalf of the Polish people. He called upon all present to rise and express their appreciation of her work. Everyone rose and as Mrs. Warner stepped forward, she received a tremendous ovation.

Another and later year, in 1916, Mrs. Warner planned a concert for the French Relief, to be held at her home. Her friends moved even nearer to her in this last brave effort she made. The splendid force of character it showed in her endeavor to help, — to say nothing of the rich results, both in "esprit de corps" and in funds, — one of those devastated villages in France. Tickets had been sold days before and many notices appeared in the press. One friend wrote—"Thursday morning at 11 o'clock Mrs. Warner and Mr. Lawson will give a concert at Mrs. Warner's home, No. 57 Forest Street, for the benefit of France to help build up the industry of that wonderful country, recognized not only as the bravest and most enduring but able to produce the most efficient soldiers and sailors, industrial leaders and engineers in spite of all her hindrances. Miss Lucy Mather, who is personally working in the devastated villages in France with the Smith College unit, wrote a friend in Hartford,

‘There may be more misery in the world than that I have seen in this last great drive, but I cannot imagine it.’ ”

It was a delightful morning for the concert, with the setting of early spring around that distinguished home of music and art. Knowing the high motive for which the concert was undertaken, as well as the remarkable musical abilities of the artists, a large number responded with much enthusiasm and the house was filled to the utmost.

It is one thing to know music as a fundamental fact, the knowledge of its laws and harmonies, the performance of its expression, but it is a far greater thing to make it ours by personal experience, and that Mrs. Warner proved in her concerts during the war. They were vital occasions to her and she gave what was a part of her being, the expression of the living music within her.

We can see how she grew in civic helpfulness. First, her evenings at home where she gave all the finest music to her family, friends, and the musical people she would gather in. Then the Monday mornings, with Mr. Lawson’s programmes and the visiting artists who were often invited to play, as well as the young pupils. Her work with the Memnon Club Concerts, which added a widespread interest in the city. When this Club disbanded, she put all her energy into the growth and support of the Philharmonic Orchestra, and was its vice-president for over twenty years.

Before her death her great ambition through the World War was to help the Polish and French people, which she accomplished. Beneath all this, there was an undercurrent of never-failing help and encouragement to young students, and always giving inspiration and the understanding spirit to the artist. Summing up these achievements of her artistic life, is it not evident that Mrs. Warner, through the various channels of



her activities, made a generous use of all the talents and opportunities that were given her.

At her death there were many and beautiful tributes in the press, including naturally, a special editorial in the Hartford "Courant," from her life-long and devoted friend, Charles Hopkins Clark: a most significant and genuine appreciation from her rector, the Rev. Ernest deF. Miel; another from Arthur L. Shipman who said that "Mrs. Warner was born with wings and loved to use them, and that her life pointed steadily to the Star on high;" from Charles W. Burpee, who had found the pathway to her heart and the jewels of her friendship. Archibald A. Welch, who understood her temperament, said "She expressed her love and affection for her friends in varying moods; with a unique personality of charm, wit, brilliancy and a warm heart, that always brought deep love in return." John S. Camp paid high tribute to her zeal and activity in the musical life of Hartford, illuminating the road for other wayfarers. There was also from "The Hartford Times" a very fine tribute to "her dauntless spirit which refused an audience to the infirmities of old age."

Mrs. Warner often said she wanted to live until Dr. Miel came back from the war. He was there at the end to read the words of peace and benediction, and to write a most lovely tribute to her memory: "How much her gifts have diffused their influence and stimulated in others a love of all that is best and most beautiful in literature, music, art — is known to all. The very atmosphere in which she lived was made fragrant by previous associations and happy memories. For her music was not merely an emotion, not even a passion, but an idea. It was the universal tongue that all could interpret, understand and enjoy. It expressed fellowship and revealed our unity, one with another, nation with nation. She loved music for what it really



was and in it she excelled. In that blessed realm to which she has gone she will enter more perfectly into its meaning."

Thus a rich and beautiful life closes — not lost or forgotten, but lovingly remembered in the world of music and harmony.

## THE MEMNON CLUB AND ASSOCIATES

THERE WERE just seven members in the original Memnon Club, bearing the name of the singing column in Egypt! Seven Memnonites! And interesting ones they were, too! Mrs. Warner, whose authority was recognized by all the other six, took the lead in engaging the artists and planning the concerts. She was, however, most ably and sympathetically assisted by Mrs. Archibald A. Welch, Mrs. Julius Gay, Miss Laura Dunham (Mrs. D. Newton Barney), Miss Jeannette Hunt (Mrs. George G. Williams), Miss Nellie Cheney (Mrs. Alexander Lambert) and Mrs. Gurdon Trumbull. The Memnon Club was organized in 1885 and continued its activities until 1900 when the Philharmonic orchestra and the Musical Club entered the field. Through this organization many of the leaders in the musical world were brought to Hartford, the majority of them for the first time, and its influence helped Hartford to earn and enjoy the reputation of being today one of the musical centers of the country. Mrs. Warner felt that the great musicians should be heard here and that it was a civic duty to bring them. In the beginning when the recitals did not meet with financial success, the members made up the deficit. When the concerts were especially successful, the proceeds above all expenses went to provide scholarships for young musicians. And Mrs. Warner lived to be amply rewarded when later those who profited and won success shared it with her.

We can well remember the first recital given by Fraulein Aus der Ohe. She made her first appearance in Hartford with the Choral Union and her second with Theodore Thomas' orchestra, as has been recorded, but this occasion was the first intimate

recital under the auspices of the Memnon Club. The time was April 2, 1887. Tickets were on sale from the following named persons — Mrs. C. D. Warner, 57 Forest Street; Mrs. F. S. Hatch, 747 Asylum Avenue; Miss Laura Dunham, 19 Prospect Street; Mrs. George A. Jones, 180 Farmington Avenue; the Misses Ely, 668 Main Street; Mrs. James McManus, 14 Pratt Street; Mrs. Franklin G. Whitmore, corner Highland Street and Farmington Avenue.

The concert was a landmark in the Memnon Club's history. I find inside my programme the following interesting article written from New York City a few days before the concert, March 30, 1887. Mrs. Isa Cabell, who contributed weekly a column to the Hartford Courant, was the author, and the article had much influence at the time.

"Miss Aus der Ohe we hear comes to you Saturday to give a concert. A young lady with Liszt's own spirit breathed into her in a 12 years' course of lessons doesn't need anybody's recommendation. All she needs is an audience to be enthralled, inspired, carried away out of this work-a-day world! And it will be to your everlasting regret if you do not take your chances of at least two hours of paradise Saturday afternoon.

"Let's recall the first time we ever heard of Adele Aus der Ohe. Do you remember about ten years ago reading a book of musical sketches by Amy Fay, the Chicago young lady who had a great ambition to be a musician? She went to Germany, had lessons of Tausig, Deppe and Liszt. Miss Fay did not turn out a great pianist after all, but she has written a book about Liszt and his pupils which will probably last longer than the memory of a successful musical career.

"In May 1872 she writes a letter home from Berlin and this is what she says about your pianist of next Saturday — 'Kullak has one little fairy scholar ten years old; her name is Adele Aus der Ohe (isn't that an old knightly name?) and it is the most astonishing thing to hear that child play. I heard her play a

concerto of Beethoven's the other day, with orchestral accompaniment and a great cadenza by Moscheles, absolutely perfectly. She never missed a note the whole way through. I suppose she will be like Mehlig, a great artist — only one can never tell how these child prodigies will turn out. "The trumpet of a prophecy Oh wind" — Adele Aus der Ohe is a great artist."

Then a Hartford gentleman, who heard her play in Boston the week before, sends the following letter as to her performance:

"As Fraulein Aus der Ohe is announced to give a piano recital in Unity Hall next Saturday, will you give me brief space to write of her reception at Music Hall in Boston last Saturday evening, as I had the pleasure of being there. Every seat and all available standing room in that immense hall were occupied. She played Chopin's Concerto in E Minor, Op. 11. The surprise and gratification were evidently as great to others as to myself. When she had finished playing there was a spontaneous, enthusiastic, almost tumultuous applause which did not cease until she had returned to the stage five or six times and bowed acknowledgment. It is almost incredible that one of her age should have acquired such mastery of the piano. If any person is prompted to hear her by any word of mine and does not feel amply compensated, I will cheerfully honor a draft for the admission fee. I think she must be accorded a place among the few great pianists who have been heard in this country."

— T. W. R.

Thus was the census of opinion in those days and thus was the concert advertised. Unity Hall was crowded, and a memorable occasion. Some of the glow of the afternoon returns as we recall the first Toccata and Fugue of Bach and the F Major Sonata of Beethoven which, on the programme, had a special mark of enjoyment. How beautiful she made sound the opening chords — and the passage that takes its flight upward with such beauty and dignity! The programme of the concert:

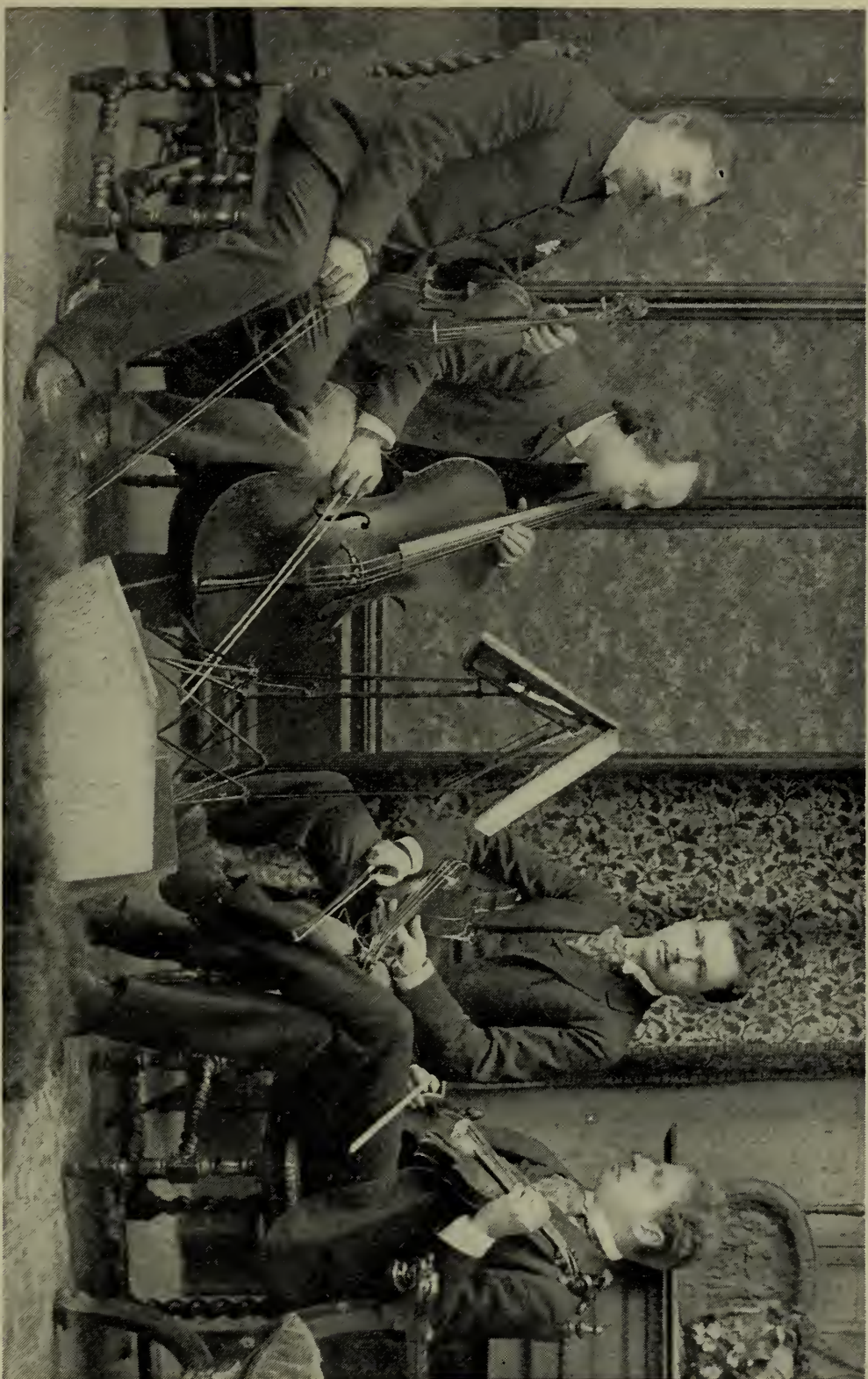


Toccata and Fugue, D Minor — Bach-Tausig; Sonata, Op. 10, F Major — Beethoven; Nocturne and Valse — Chopin; Spinnerlied — Mendelssohn; Lullaby — Florsheim; Valse-Caprice — Rubinstein; Carnival Op. 9 — Schumann; Spinning Song from “Flying Dutchman” — Wagner; Polonaise, E Major — Liszt.

Then those days of the famous Kneisel Quartet! What concerts they were, with the original members — Kneisel, Otto Roth, Louis Svencenski and Schroeder. Sometimes just a few rows of seats were occupied — and yet the choicest programmes that could be given! One noted Mr. Kneisel’s look around the house, and his disappointment at the empty chairs, yet the work of the quartet as beautifully and carefully done as if the composers themselves were listening. At one concert, the Dvorak Quintet, Op. 97, was played from manuscript, Max Zach playing second viola.

A programme they gave at the concert, February 8, 1888: Beethoven Quartet — D Major; Cesar Franck Quartet; Schumann Quartet F. Major, Op. 41, No. 2, besides solos on the ’cello by Mr. Schroeder from Dvorak and Klengel.

The musical critic said — “What was it made the evening so truly and exceptionally enjoyable not only to the student and lover of music but to the mere comer from business? Undoubtedly, the three gems of such distinctive beauties, not only splendid as compositions, but splendid in musical effect on the ear and in emotional effect on the feelings. A calm peace, a sunniness of disposition shone through them all. As we know that the Parthenon which we so admire in plain marble must have glinted in shadings of red and blue and gold, so we find classic quartets, which we so admire in academic plainness, develop strength of color, of emotion, of individual poetic expression. The violin was absolute in tone, the ’cello as if the



KNEISEL

SCHROEDER

SVEČENSKI

ROTH





soul of three or four instruments had passed into one, and the viola of the most perfect unison."

The Kneisels came over and over again for the Memnon Club — four concerts in the year 1894, again in 1895, giving the choicest of chamber music literature. Later the second violinist, Otto Roth, was succeeded by Karl Ondricek, again later by Theodorowicz, and Willem Willecke replaced Schroeder as 'cellist. Their last concert was in 1910, so that their visits to Hartford extended over a period of twenty-five years.

Then the concerts of Mr. and Mrs. Henschel for the Memnon Club! How fine and exquisite they were! The first programme of a concert given by the Henschels was in April, 1889. "Observe how closely the list is made to give a glimpse of different epochs and different styles of singing. Here is a bit of old Italian Opera by Paisello, a hundred years old at least. The quaint, old-fashioned Handel song, "Ruddier than a cherry," composed more than a hundred and sixty years ago, and the sweet pastorage of Purcell in "Early English," which is older still, contrasted with the modern and passionate songs of love and soldierly honor by Schumann. An air by the Frenchman, Auber, a Norse song by Grieg, the lovely and familiar "Es blinkt du Thau," by the Russian Rubinstein, and last but not least, that delicious old Scotch song "O Whistle and I'll Come to You, My Lad," are enough to mention to show the versatility of these artists. Then Mr. Henschel had revived Loewe's ballad of the "Erl King," which was in danger of being forgotten by those familiar with Schubert's wonderfully dramatic setting of the same poem. It was intensely interesting to note how another composer treated the Erl King. As Mr. Henschel sang it, it proved to be one of the most thrilling pieces performed. To come to the performers themselves, where lies the charm that no musical person can resist as they



sing? First, the mechanism of their art is perfect, there is not a flaw in their phrasing, and their voices are managed with consummate skill. Then, too, they have great knowledge and there is intellectuality in their work, so that as they pass from one epoch to another, they change their personality so as to speak and sing according to the traditions of the school they are representing. Then add to this Mr. Henschel's beautifully executed piano accompaniments and it is clear that a song recital is infinitely more than a mere drawing room entertainment, and in its educational aspect alone, a very important affair."

Mr. and Mrs. Henschel made many American tours. In 1896 and 1899 they re-visited Hartford, were guests of Mrs. Warner and gave programmes which were even more original and interesting. They gave a very charming private musicale at Mrs. Knight Cheney's at South Manchester, June 14, 1899. They seemed the more fascinating as we came nearer to their personality and exquisite art. They began with a duet from an old opera of Cimarosa and ended with that humorous Duetto Buffo from "Don Pasquale" by Donizetti, but the greatest impression was made in "Oh that we two were Maying" composed by Mr. Henschel. What charm of distinction this had as they sang it, not only twice but thrice, until we felt we were wandering among the May flowers! Mrs. Henschel's solos were "The Loreley," "Nymphs and Shepherds," besides three of her husband's compositions. Mr. Henschel gave Loewe's "Erl King" and the "Two Grenadiers" in his speaking and dramatic style.

The concerts of the Memnon Club were many. They stand out in perspective as they were events in those days.

Fannie Bloomfield-Zeisler came often and was always Mrs. Warner's guest. Fresh from Vienna with Leschetisky's training

and also from London where she had appeared in concert several times with Madame Essipoff, she created an atmosphere of delight, interest and ambition to the eager piano students.

The French violinist, Henri Marteau, first appeared in the city under the Club's auspices. Victor Harris was at the piano, and they played a Grieg Sonata, the Mendelssohn Concerto, Hungarian Dances of Brahms, etc. He came again in two months time, bringing Aime Lachaume as accompanist, and the concert had distinction because they played the Kreutzer Sonata of Beethoven and played it very well.

The Adamowski Quartet of Boston, consisting of Timothee Adamowski, Arnold Moldauer, Max Zach, and Josef Adamowski, came to Unity Hall in February, 1897. The brothers Adamowski each gave solos.

Francis Rogers gave a recital in April, 1897, with a programme of interesting selections from Handel, Schubert, Franz, Brahms, Straus, Schumann and many Scotch Folk Songs.

Miss Villa Whitney White, of Boston, who taught in Hartford for several years, gave many recitals for the Music School and the Memnon Club. One year she gave four concerts in the month of March, giving for the first concert Romances and Ballads; for the second, Mullerlieder of Schubert; the third, all Schumann programme, and the fourth all Brahms programme. This was a great advantage to her vocal students, and carefully prepared translations were part of the charm of her concerts.

When Mrs. Warner died, there was not only the tribute to her memory by the Philharmonic Orchestra, but the Musical Club, of which she had always been an associate member, devoted a morning to reminiscences of the early Memnon Club concerts. Individual members gave personal and youthful memories of her wit and originality in endeavoring to interest people in the music, and to secure larger audiences for the con-

certs, which she eventually achieved. Thus the Memnon Club added its educational value to the city.

#### THE MEMNON CLUB

The present Memnon Club was started in memory of Mrs. Charles Dudley Warner in 1924. At that time there were scarcely any string music quartets given in the city. Therefore the idea of gathering together about a hundred people to meet in private houses to hear the best chamber music met with immediate response. The membership fee was to cover both the expenses of the music and to provide a scholarship fund to assist a talented pupil whenever a fine opportunity presented itself.

The first concert was most appropriately given at 57 Forest Street where memories of Mrs. Warner and traditions of music seemed ever hovering near. Mr. and Mrs. Philip Barton and Miss Mary Barton were host and hostesses. What a delightful evening it was! The music was given by the Elshuco Trio, that had been formed under the patronage of Mrs. Elizabeth Sprague Coolidge, who as Walter Damrosch said, "has proved a veritable godmother to this lovely branch of musical art." This trio has played often for the Memnon Club, assisted by the South Mountain Quartet, at the homes of Mr. and Mrs. Francis R. Cooley, Mr. and Mrs. William B. Goodwin, the Misses Alice and Emma Foster, Mr. and Mrs. Charles F. T. Seaverns, and the Misses Welcher. Miss Mabel Johnson has opened her home several times for the Elshuco Trio, once for the Stringwood Ensemble, again for the Roth String Quartet, and still another time for the Kedroff Male Quartet (the Russian singers), the last the only vocal offering ever given to the Club.

The Roth String Quartet from Budapest played for the first time at the home of Mr. and Mrs. Curtis H. Veeder, where Mrs. Coolidge, who was responsible for the quartet coming to



America, was present. Their playing had great finish and perfect mastery, the French music, however, appealed most sympathetically to many in the audience, especially the Ravel Quartet in F major which they interpreted with a new understanding and emotion.

Other concerts of different nature have been two memorable piano recitals by Myra Hess, of London, held at the home of Dr. and Mrs. Melancthon W. Jacobus, where many people outside the members of the club were invited. These concerts formed a delightful innovation to the regular chamber music series. Harold Samuels was presented in a piano recital where an entire Bach programme made a decided change to Memnon Club listeners. The New York String Quartet have played twice, the last time at Mrs. John C. Wilson's with Miss Katherine Bacon as assisting artist.

The profit and enjoyment of hearing the finest chamber music, with the intimate associations such as the music originally demanded, has been a source of gratification to the members. The programmes have been mostly classical with fine discretion in introducing modern music.

The season of 1930-31 brought the Lener String Quartet, Musical Art Quartet, Elshuco Trio and the Gordon String Quartet.

The idea of re-organizing the Memnon Club originated with Mrs. Samuel B. St. John and Miss Lillian L. Bissell, as they had in mind a scholarship fund which would be of value to deserving students — the same idea and object of the old Memnon Club — and which they wished carried on. Miss Bissell is Secretary and engages the artists for the concerts, Miss Mabel Johnson, Treasurer, and Archibald A. Welch, President.



## SOCIETY OF THE FRIENDS AND ENEMIES

When one notes the repetition of the same music on the programmes of the concerts for the past years, tis but strange wonder that we welcome the new music and the less hackneyed, such as the "Friends and Enemies of Modern Music" have given us for our pain or pleasure the last two years. A few people, possibly thinking the Memnon Club concerts too classical a bill of fare, started this society which, from the first interesting announcement, caused considerable curiosity and threw a new light upon the scene. Those eager to hear the ultra modern music were given ample opportunity and it proved a highly interesting one. The meetings were always anticipated, as imagination was kindled, the mind stimulated, hearing made more acute, as the music with its extreme dissonances, puzzling and contrasting rhythms, provoked much discussion, making enemies of some listeners, gaining friends of others.

Always something scintillating, something sparkling, about these extremes of music and the opinions of the "Friends and Enemies." All the programmes were not chosen with discrimination possibly, as with the Memnon Club, but many of the finest modern compositions have been given which we were fortunate to hear, and hope to hear again.

Theodore Thomas once said — "people cannot read the new music, but they should keep abreast of it, and the only way to know it is to hear it. It does not follow that I approve or endorse it because I play it. It is due the public to hear it once. This has been a life long idea with me."

The promoters of this Society had courage to have the ultra modern compositions heard. At the first concert held at the home of Mr. and Mrs. Charles A. Goodwin a rather startling programme was given by two young men from Harvard College.

They played from Stravinski, Milhaud, Schoenberg, Poulenc, Satie, Casella, Maliepero, Hindesmith and George Antheil.

Another concert was held at the home of Mrs. James Goodwin and a piano recital was given by Reginald Boardman. Compositions by Debussy, Chasins, Goossens, Bela Bartok and Toch, proved interesting and led to some conjecture. The Roth Quartet from Vienna gave with finest rendering and comprehension a concert of moderns at the home of Mrs. Joel English. Quartets from Bartok, Milhaud, Stravinski and Theodore Szanto were interpreted to — what seemed — perfection. At the end of the season of 1929-30 we were fortunate to hear Mr. and Mrs. Harold Berkley in the sonatas for violin and piano of Ravel's and Ernest Bloch's which were made very interesting especially as Mr. Berkley made explanatory remarks and told of the constructive writing of the compositions. The music held the close attention of a friendly audience.

Everett A. Austin and Francis Goodwin II started this Society which has no definite plans for meeting, and as far as one knows, no appointed officers. This possibly constitutes much of its charm because of its informality and surprises.

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Musical traditions have been carried on at the home of Mr. A. A. Welch on Woodland Street. I think it would be difficult to find a more appreciative audience than the one that gathered at the informal Sunday evenings at Mr. Welch's. The home always having been associated with art and music, the variety of piano, vocal and string music arranged by Miss Helen Tiffany of the Hartford School of Music, made a rare combination for enjoyment, so that we were never ready to leave. It was not a surface pleasure but went so deep as to make one's mind relax and the things visible went dreaming into the things invisible. The personality of Mrs. Welch and her appreciation of

music was not forgotten. Mrs. Maude Hurst Blanchard and Miss Tiffany often played enchanting two-piano music, with rare sympathy. In 1930 a string quartet was formed, which Mr. Welch named "The Memnon Quartet" as the name was associated with Hartford's musical history — and much fine music the members gave at the Sunday evenings. It was Nikisch, the great conductor, who, on taking his first lessons in English, said "charming" was such a charming word. Surely this word charming in every sense expressed the Sunday evenings at the Woodland Street home of Mr. Welch.

## CHAPTER XVI

### MUSICAL CLUB

It is a very simple matter to write of the beginning of the Musical Club, but to continue its history, a very difficult one. It is so overwhelming with its many events, change of members, programmes of interest, concerts and lectures of note that a large sized book could be devoted to its growth. Almost forty years of consecutive meetings, where progress has been gradual and the spirit of fraternity apparent, may not make for valuable history but the Musical Club has certainly been an important factor in the musical life of Hartford. In the year 1900, when the Club was scarcely ten years old, a New York paper published an article concerning its history in which it described its methods of study, noted all the lectures and concerts, gave names of officers, and a full list of all the members. The article began by saying, "An organization of *humble origin* has developed into the well defined, most commendable and prosperous musical club of Hartford", and continues to say "In few cities is there such devotion to music". We qualified this statement at that time!

The five charter members\* are still quite uncertain as to its exact date of beginning, probably in the spring of 1892. We were far from having any knowledge or experience. It was with youthful enthusiasm that we declared ourselves a Musical Club and resolved to gather in all the musical friends we had and meet once a week at the homes of the members, — to play, sing, criticize in an informal way.

\*Miss Elizabeth Davis  
Miss Sarah Goodwin  
Miss Frances Johnson

Miss Mary Plimpton  
Miss Grace Plimpton



"Energy, determination and an intense love for music characterized the early members of the club", writes one of the Secretaries in her report at a later date. This, in a measure, must have been true for from this amateur enthusiasm a large established organization has grown from five members to over five hundred.

The *written records* of the Club date from October, 1893, when a meeting to transact business and to elect new members was held at 106 Gillett Street. Apparently we felt a new dignity, for the first secretary\* writes the following minutes: "It is suggested that the members be as formal as possible during the time of meeting in order to give strict attention to the music. Each member who takes part is to hand to the secretary, on entering the room, a paper indicating the name of the composition as well as the composer that she is to play. The hostess of the morning can then give out the programme which will follow without interruption."

For the next two years we met at the homes of the members and gave many quite successful evening musicales, inviting friends to listen. At the end of this time we became rather dissatisfied with meeting in private houses and moved to our new quarters in the music room at Hosmer Hall on Broad Street where we had two pianos, access to the Musical Library and facilities better in every way to carry on the work of the Club. This change gave much more earnestness, and not only were the programmes more serious, but a ten-minute paper was prepared by some member each week to precede the study of the music.

It was in 1897 that we started with our first Constitution and By-Laws. It was decided then to enlarge the scope of the Club, to establish an associate membership that could attend

\*Miss Sarah Morgan Goodwin

“open” meetings (which were to be four in number), one artist recital, and any other musical lecture or concert the Committee might arrange. The associate members responded rapidly and soon we had a list of one hundred. This was an important step in advance. The great interest of this year hung on the decision as to the choice of the artist for the first public concert. With intuition which proved to be fortunate and wise, Edward McDowell was the one chosen. It was the first and only visit he ever made to Hartford, March 11, 1898. McDowell was just then in his prime, at the height of his fame. How we reveled in this concert; even though all the stage decorations in Unity Hall, which we had so anxiously and carefully prepared for his welcome and the pleasure of the audience, had to be removed just before the music began. He did not like plants on the stage as much as he loved green things growing from the soil. His playing was electric, rapid, suggesting fairies, imps and witches which seemed to dance about and quite fascinated us. He made the titles suggest the pieces, rushing with the “March Wind”, dancing with the elves and witches, falling like a thunderbolt with the “Eagle”. It was mostly a composer’s programme and gave a clear insight into his music of the smaller forms. He also gave one of his sonatas — the *Eroica*. There was no trace of the “professional artist” about him and he was too shy to talk after the concert, but did not refuse all the petitions we made for his autograph.

This first concert was a landmark in the Club’s history and more striking because in a short time McDowell’s genius and power, his vigor of mind and charming original personality were lost to the world.

Years afterward in 1907, Harold Bauer gave a recital for the Club and opened the programme with the McDowell “*Eroica*” Sonata. It was a privilege to have this composition

given in such a masterly manner, and it was particularly interesting as McDowell had just died — “a composer whose ship comes in when it is no further use to him”, wrote the critic who continues to say “the Sonata was played with abundant expression, cool and intellectual in its grasp of the heroic measures, while the second part with the fairy music had exquisite grace, tenderness of tone and feeling.”

Professor Waldo S. Pratt and Mr. John Spencer Camp started us off with our first lectures on Sonata and Symphonic Form, Opera and Oratorio. They have responded again and again to our requests for more. Professor Pratt has given almost annually a lecture on some form of music education. Mr. Richmond P. Paine gave an illuminating talk on orchestral instruments the first year of the Philharmonic concerts. N. H. Allen gave a very interesting one on “Song Form”; Ralph L. Baldwin on “Music in the public schools”; President Remsen B. Ogilby, of Trinity College, on the “Primitive instruments used in the Phillipines.” We had more formal lectures from Henry Krehbiel, critic of the New York Tribune on “Folk Songs.” W. J. Henderson, then critic of the New York Times, gave one on “The Nibelungen Ring” and later one on Russian folk songs. John C. Freund on “Musical America;” Henry Lowell Mason, of Boston, had for his subject “The making of the pianoforte.” Philip Goepp, of Philadelphia, gave a lecture on “The Suite Form.” In answer to our request, he wrote “Your invitation is most tempting. It is a rare subject, alone, because it involves the greatest of all — Bach!” Walter Damrosch came and conquered with his dramatic recital of “Parsifal.” It is difficult at this time to realize the effort to secure an audience that some of these lectures involved.

Concerts in those days were provided as occasional treats, at great artistic gain, but much financial loss. Therefore, the



associate membership furnished not only funds, but an assured audience, and we were privileged to enlist the greatest artists. Our first ambition was to bring the Boston Symphony, but after much canvassing results proved so discouraging that the plan was abandoned. The second artist concert was given by David Bispham, and it will never be forgotten as it was a most surprising success as regards the response from the public and the genuine enthusiasm it aroused. Bispham made an unmistakable impression, so much so that the following year again he came for the Club concert which was even more of a success.

He was followed by Madame Schumann-Heink, at whose first concert the magnificent programme was interrupted by an amusing episode — as she was under the iron rule of Maurice Grau who once said “that no contract with a *prima donna* was safe unless it was made of cast iron and put together with copper rivets.”

The recital was suddenly checked in the middle of the programme. No music forthcoming — until the treasurer,\* who had planned to give her the check at the end with a gracious word, was found and the check produced. “No money, no singing!” she said. Then realizing our consternation she melted at once. “It is not me (pointing to her own noble and expansive self), it is Mister Grau.” This was our first experience with “cast iron rules”. Maurice Grau, however, was the most successful of all the impresarios and rarely made a mistake in the selection of his artists. Schumann-Heink in her prime was one of the great ones.

These early years were very interesting, and there are many reminiscences that cannot be told here. The long list of artists have included singers of marked ability such as Elena Gerhardt, Julia Culp, Povla Frijsh, Johanna Gadski, Marcella

\*Miss Katherine Andrews



Sembrich, Eva Gautier, Anna Case. Messrs. Charles Gilibert, Emilio de Gogorza, Reinald Werrenrath, (these last two many times) Louis Graveure, and Herbert Heyner. Pianists equally noted — Ossip Gabrilowitsch, Harold Bauer, Fanny Bloomfield Zeisler, Ernest Hutcheson, Heinrich Gebhard, Guiomar Novaes, George Copeland, Walter Giesecking, and Alexander Brailowsky — the last two new stars in the musical firmament of piano players. Violinists of mature reputation — Kubelix, Ysaye, Thibaud, and Elman. Thibaud began his recital with the Cesar Franck Sonata, followed by Bach's Prelude and Fugue in G minor. At the Ysaye concert, the high tide of the evening in the opinion of the critic, was reached in the "Siegfried Idyl," set to the violin by Wilhelmy who had played it at Roberts Opera House twenty years before. "It was a gem of tone and poesy, and carried the fragrance of flowers and youth."

Other concerts were the Longy Club, of wind instruments; the Flonzaley string quartette, which came over and over again; Pablo Casals and Povla Frijsh in ensemble; Mr. and Mrs. Arnold Dolmetsch, with their old instruments; the English Singers also came.

In asking several of the members which concert in all this long list they remembered most vividly, the reply came at once "For the greatest charm, the evening with M. Gilibert and the French songs." It certainly was the happiest inspiration to engage this artist, who was then a member of the Metropolitan Opera. The press came out quite emphatically expressing gratitude to the Club for the opportunity and privilege of hearing these choice french songs interpreted with such art. It was a revelation to most of the audience, who knew comparatively little of the lyric and humorous songs of France, and least of all their special style of production, to hear such an artist as M. Gilibert. Dr. Mayer said, "His wonderful enunciation, each

word clear, definite and rounded, his face a speaking one and every pose of figure unmistakable for expression, his hands with a few gestures gave the meaning of the songs in the happiest manner. All of this was at once, graceful, convincing and illuminating. His voice a large sonorous baritone of fine musical quality whose output and control was of the highest art. During the evening M. Gilibert, a large wholesome figure with shoulders, hands and eyes that spoke incessantly, added three encores in response to fervent applause."

I quote from Dr. Mayer's criticism in the Hartford "Times," as he was ever ready to give to the Musical Club credit for its fine class of concerts and its work in the community. His rare talent of expression and gift of language, also his keen enjoyment of the music, was not often found. Considering he had a profession as well, it seemed all the more remarkable that he could give so much time to writing. He was seldom late at the concerts, and rarely left before the music was over.

Gilibert came again the following year, and the concert was classed as the special, satisfactory event of the season. Both concerts were given at Unity Hall.

The recital of Gabrilowitsch proved what a true piano artist could do to please. There was no proof needed, however, for the Russian pianist came and triumphed as he had done before and has many times since. The critic of the "Courant" said — "There are not many pianists in the world whose temperament and training and skill permit equally fine interpretations of the stately grace and beauty of Schubert, the wonderful haunting charm of Chopin, the tremendous tonal brilliance of Glazounow and the simplicity of a Gluck melody, but Gabrilowitsch is one."

Added to this was the two piano recital by Bauer and

Gabrilowitsch at Foot Guard Hall, December 9, 1925. To have either one alone is a treat, but to hear two giants of the piano-forte together was a circumstance long remembered. The spirit of camaraderie made itself felt as well.

The Casals and Frijsh concert in 1916 made a combination of temperaments, and a sensitiveness to art that is indeed rare. This concert was held at Foot Guard Hall and was considered another landmark in the musical history of Hartford. There were many expressions of joy at the end of this concert for Casals with his genius and impeccable art put sonorous beauty and sheer inspiration and delight into the performance of a Bach 'cello suite, while Madame Frijsh, with her highly individualized interpretation gave the "Erl King and "Hopak" a gripping dramatic intensity. They have been here many times since individually, but this was the only time of the rare combination. When Madame Frijsh returned to Hartford in 1929, to sing in the Colonial Room of the new Bushnell Memorial, fourteen years had passed and with it much of her voice, but her supreme art, originality and dramatic power were as definite and alive as ever.

Another concert of distinction was that given by Elena Gerhardt. The list of Schumann, Schubert, Brahms, and Hugo Wolf songs makes one's ears burn for a repetition today. Such a rare and satisfactory artist as she was. The same can be said of Julia Culp, and as for Gadske, after a long list of songs given in true German style, she gave the cry of the Valkyries and the hall was fairly ringing with "Hoyotohos" that echoed for many a long day.

If we were back in the year 1910 we could see and hear Mr. Dolmetsch with his old instruments, the viol and the lute, the viola d'armour and the viola da gamba, the harpsichord; with his rare knowledge he explained the history of each one before he played upon them and brought out the quaint music.



The Club has also had a long list of more or less intimate recitals given by Villa White, Olive Mead Quartet, Howard Brockway and Lorraine Wyman in "The lonesome tunes of the Kentucky Mountains;" Harriet Ware and John Barnes Wells; the University Quartet from New York, with Arthur Whiting; the Trio de Lutece which comprised George Barrere, flute, Paul Kefer, 'cello, and Salzedo, harp. Others were Edith Chapman Gould, John Charles Thomas, the Letz String Quartet, the New York String Quartet, the Elschuco Trio, and Sanroma, the pianist from Porto Rico, also the Mozart Opera "Cosi van tutti."

We have had an organ recital by Dr. Hammond of Holyoke, and many others by our own members. The appearances of guests and members at "open" meetings are far too numerous to relate, but each has had their moment of appreciation. All those who have contributed ideas, whether expressed in music, on paper, or by example have gone to make up the fellowship and growth of the Club.

One member should have "honorable mention" — Miss Ellenor Cook — because she has earned a leading place among the exponents of folklore, not only in this country, but what few young people have been able to acquire, a European reputation for the perfection of the Folk Songs in the lands of their origin and familiarity. Miss Cook, always a valuable and interested member, gave her first recital in November, 1923 to the Club on Russian Folk Songs in costume. It was a decided novelty and from that time she has added rapidly and surprisingly to her repertoire. For many years she has been giving native song and dance recitals showing the folk customs of the people of Russia, Poland, Rumania and the Slavic countries. She has become internationally known and is among the world leaders in this field. Her appearance at the Bushnell Memorial



in 1930, soon after its dedication, for the benefit of the Russian Church in Hartford, will long be remembered for its charming programme, which proved her natural endowment and ability, as well as the spirit of helpfulness and kindness.

I copy from the *Journal de Geneve* published June 13, 1930, after a recital before the diplomatic personages who patronized the charming concert — “To these Folk Songs which she has sought at their true sources, both geographic and historic, Miss Ellenor Cook gives an authentic interpretation from the triple point of view of music, of language and costume. Nature has generously endowed her with an agreeable silhouette, a well-trained mind, an astonishing memory, a sweet voice, a sparkling personality, and exquisite taste. What more is needed to understand and interpret Folk Songs?” The Roumanian Government bestowed the medal of honor “Bene Merenti” in June, 1930, upon Ellenor Cook for her distinguished service in Roumania.

The Club life has been carried on in several different places. After graduating from private houses, we went to Hosmer Hall, then on to 8 Spring Street where we rented the audience room of the Hartford School of Music, and later followed them to Elm Street for a short time. For many years we met in the parlors of Center Church which we found most congenial. Then we returned to Broad Street, but in entirely new quarters — the music room of the Woman’s Club of Hartford. The season of 1930-31 found the Club holding its meetings at the beautiful Colonial Room of the Bushnell Memorial, on Thursday mornings, and exceptionally fine programmes have been given.

The years of study have included various forms too complex to relate here, but in giving responsibility to different committees originality, cooperation and self-expression have been developed. The mornings for informal discussion on cur-

rent musical events have added more widespread interest. The spirit of good fellowship still abides as it did in the old days, and it is hoped the Club will round out a good fifty years and have the honor of being the oldest continuous musical organization in Hartford.

We know it is not possible to over-estimate the value of personal musical striving as a direct mental discipline, as well as opening up the mind to things beautiful, but to encourage the progressive spirit as well as an altruistic one is the aim desired and should be carried on by the Musical Club.

There is much interest in civic affairs and of late, the members voted to give to the Hartford High, Weaver High and Bulkeley High Schools each \$100 to aid them in promoting the school orchestras.

To the secretaries with their different years of service many thanks are due, and also to the faithful treasurer Mrs. Edward Bryant who has served many terms of office and managed the finances with rare judgment and accuracy.

There have been fourteen presidents in all the thirty-eight years of the Club's existence, several of them serving different terms. In order they have been —

Miss Frances Johnson	1892-1894
Miss Grace Plimpton	1894-1895
Mrs. Ansel G. Cook	1895-1896
Miss Mabel Washburn	1896-1897
Mrs. James P. Andrews	1897-1899
Miss Frances Johnson	1899-1901
Miss Mary Bulkley	1901-1903
Miss Mary Robinson	
(Mrs. Adrian Lambert)	1903-1904
Miss Lillian Bissell	1904-1906
Miss Mabel Washburn	1906-1909

Miss Marguerite Holcomb*	1909-1911
Miss Mabel Johnson	1911-1913
Miss Mary Bulkley	1913-1917
Miss Lillian Bissell	1917-1919
Miss Viola Vanderbeek	1919-1923
Mrs. Nellie Carey Reynolds	1923-1925
Mrs. J. V. Fothergill	1925-1929
Miss Mabel Wainwright	1929-

\*Died February 6, 1925

## CHAPTER XVII

### ROBERTS' FOUNDATION OF STRING MUSIC

WAS IT Robert Louis Stevenson who said that money had no attraction for him beyond a yacht and a string quartet?

The latter is certainly the ideal musical combination, two violins, viola and violoncello.

The string quartet practically dates from 1755 when Haydn wrote his first one. When he died in 1809, eighty three string quartets came from his desk and formed models for Mozart, Beethoven and others who followed. Out of all these 83, about fifteen are labeled "celebrated."

The great Joachim said it was anything but easy to play a Haydn Quartet as it should be played although they have been the amateur's standby ever since they appeared. Mozart is said to have written 32 string quartets and Beethoven 18.

Of the string quartet it must be said that it is the most intellectual, at the same time the most spiritual of all forms of ensemble music, in its purest manifestation. Opportunities of hearing it in this form are unfortunately rare in most smaller cities. Therefore, Mr. Roberts in bringing the finest chamber music, has given the community a service that for edification and pleasure cannot be surpassed. He has always been interested in this branch of musical education and proved it by establishing this foundation which has fulfilled a fine opportunity for many young students. Many of the older musical inhabitants have formed a part of the appreciative audiences.

The Foundation was organized in 1926. "*Object*, to advance the art and appreciation of string music, thro' the medium of concerts and recitals by musicians of high professional standing and thro' any other collateral activities consistent with the



interest and purpose of the Foundation. Programs to be devoted exclusively to solo and ensemble music, employing the following instruments — violin, piano, 'cello, viola, harp and small string ensemble with appropriate additional instruments."

"The *aim* of the Foundation is to make the concerts especially available and helpful to music-students, boys and girls whose musical tastes are in process of formation." In this respect the project is certain to obtain its most important object. It is an enterprise which Hartford must regard with gratitude and pride. The Hartford Public Library cooperates with the Foundation and has added to its music collection all the selections to be played at the four concerts for the first season, together with literature pertaining to the composers and their works. Credit is due to Miss Jane Hastie, music librarian, for her efforts to make this department truly useful and inspiring.

The *plan* to give four free concerts, six weeks apart, during the fall and winter season, the concerts to be practically free, with only a nominal charge of \$1.00 for the course. Out of 1350 tickets sold, about 1,000 go to students and teachers, some to the school for the Blind, the Visiting Nurse Association, and other organizations. A new rule was made the third year that any reserved seats vacant, after a concert began, standees would be allowed to occupy them.

The Broad Street Auditorium was selected for the concerts. For the first year Mr. Roberts placed the whole matter of programmes and performers into the hands of Mr. Willem Willecke, one of the best violoncellists in the country. Mr. Willecke was enthusiastic about the plan and agreed to take full charge of the musical end which he did for the first year. He therefore made the Elshuco Trio, composed of Mr. Aurelio Giorni, piano, Mr. William Kroll, violin, and himself, the nucleus of the first concerts. The Elshuco Trio is widely known

for its finished and musicianly playing. The first concert of the Roberts Foundation was held November 11, 1926. Mr. Conrad Held, viola, assisted.

#### PROGRAMME

Trio in C Major — Mozart; Sonatina in A Minor — Schubert; Serenade in D Major — Beethoven; Quartette in E flat Major — Beethoven.

The second concert came January 13, 1927, and the South Mountain Quartet — Kroll, violin; Kraeuter, violin; Held, viola, and Willecke, 'cello, with Mr. Giorni assisting at piano — gave the following programme: String Quartet E Minor — George W. Chadwick; Sonata in D Major Op. 18 — Rubinstein; Quintet in A Major, Op. 81 — Dvorak.

“This Dvorak Quintet impresses one as being brimful of inspiration and charm. Its spontaniety and sustained slavonic character is simply astonishing when one looks at the mass of scholarly detail and polyphonic treatment with which the work abounds. Indeed as a whole it must be pronounced a masterpiece.”

The third concert was March 3, 1927. The programme was: Sonata in A Minor — Lalo; Trio in B Flat Major, Op. 11 — Beethoven; Three Fairy Tales in the form of Waltzes — Schuett; Andanta con moto and Rondo alla Zingarese, from G Minor Quartet, Op. 25 — Brahms.

At these concerts the artists were given a decided ovation. The audiences were, by far, the largest that had ever attended any concerts in the Broad Street Auditorium. In fact, there was not room enough for all who wanted to attend. It was a welcome sight to see so many young students in the audience, especially from the high school and public and private grammar schools. “The magic of chamber music was caught at the third concert, for the members of the Trio achieved their third and most

convincing triumph when they were greeted by their largest audience and with the most enthusiasm. The Fairy Tales of Schuett gave a delightful sparkle to the programme — light graceful, they formed the musical dessert of the attractive bill of musical fare." Mr. John Spencer Camp's notes on the programme were valuable and added much to the enjoyment and understanding of the music.

The second season of the Roberts Foundation opened with the justly celebrated Flonzaley Quartet, and the time set for the concert was November 1, 1927. Mr. Archibald A. Welch was appointed concert-chairman for this season. The programme was: Quartet in D Minor — Mozart; Sonata Quinta in G Minor — Handel-Pochon; Andante Cantabile from Op. 11 — Tschaikowsky; Variations Op. 18, No. 5 — Beethoven; Lento and Vivace from "American Quartet," Op. 90 — Dvorak.

This was not the first time the Quartet won laurels in Hartford, but the audience was the largest ever to attend a chamber music concert in the city. For almost two hours the audience were alternately lulled and stirred by the interesting music offered, and the beauty and finesse of the playing.

The second concert, December 9, 1927, was the Persinger String Quartet from Santa Barbara. The programme included Beethoven, Frank Bridge and Schubert. The Quartet played with fine spirit, lacking the smoothness and conception of the Flonzaleys, yet giving a most enjoyable programme, and made a very favorable impression.

This Quartet disbanded in 1928, and Mr. Persinger joined the force of teachers at the Juilliard Foundation.

The third concert in the series of the second year was given by the Lenox String Quartet. The programme: "Emperor" String Quartette Op. 76, No. 3 — Haydn; Sonata for violin and piano, Op. 100 — Brahms; Quintet for piano and strings —



Cesar Franck. This last, a fine example of Franck's genius, showing his inspiration and invention, together with technical mastery, was the gem of the evening. "The playing, always for the interpretation of the composer's thought rather than the exploitation of the artists, was brilliant and the audience recalled the players several times at the close of the concert. The Brahms' Sonata, all too unfamiliar to concert goers here, was given a broad and fine rendition and had especial melodic loveliness in the second movement. It is a genial musical work and the artists played it joyously and well. The Haydn 'Emperor' Quartet showed at once the excellence of the players' tone and form."

The final concert of this season was given by the New York String Quartet, March 13, 1928. This Quartet made its debut in 1922 and had great popularity. The programme: Quartet in G Minor, Op. 27 — Grieg; (a) Interludium in Modo Antico and (b) Orientale — Glazounov; Quintet in E Flat Major, Op. 44 — Schumann. Harry Cumpson, pianist. To this programme were added three numbers as encores — the Boccherini Minuet, the Albeniz Spanish Tango, and the Scherzo of the Quintet, which was a repetition. The audience was large and very enthusiastic, every one expressing interest in the band of players, and in the beauty of their ensemble work.

With this same programme were announced all the next season's concerts. To the most seasoned observer the list looked well-nigh perfect and even the most hardened cynic had the ground taken from under his feet when it was announced that a final opportunity was to be given to hear the Flonzaleys before they disbanded at the end of their 25th year.

The New York Trio, new to Hartford, for the second concert in December, and another group of newcomers, the Stringwood Ensemble, combining as its name implies, strings —



woodwinds — in the form of a clarinet and pianoforte — for the third concert.

The London String Quartet, whose specialty was the playing of Beethoven, ended the series.

The date for the Flonzaleys was November 6, 1928. The members of the Quartet were the same.

#### PROGRAMME

Quartet in D Major  
 Quartet in D Major  
 First Noel  
 Canzonetta  
 Irish Reel  
 Quartet in G Major, Op. 161

*Mozart*  
*Mozart*  
*A. Pochon*  
*Mendelssohn*  
*A. Pochon*  
*Schubert*

The final appearance of the famous Flonzaley Quartet in Hartford, its 25th anniversary, made a decided impression upon the public and those who attended the concert. The Press said — “It was the most interesting and exquisitely rendered program ever given by the Flonzaleys in Hartford. Regret was expressed on all sides because of the disbanding of this illustrious group of musicians.”

Eight years before the famous Kneisel Quartet had disbanded, Mr. Louis Svecenski in speaking at Carnegie Hall in behalf of his colleagues, said — “In giving up their work they recognized that there was still a large field for quartet playing in this country, and places able to support quartet concerts which had never yet heard one. They realized that their work would be taken up by other serious artists, and asked their friends to give support to such artists who would succeed them. It mattered not what their nationality was so long as they were loyal to his Majesty, King Ludwig von Beethoven.” The press said at the time that “these two chamber music organizations had done more for the advancement of music in America than all other sources combined.”

The New York Trio came for the second concert, Decem-

ber 13, 1928. The programme: Trio, G Major No. 1 — Haydn; Sonata for Violin and Piano — Cesar Franck; Trio in B Flat Major, Op. 99 — Schubert. Through the courtesy of Mr. Roberts the Trio gave a recital at the Oxford School for the young girl students, the following morning. The same Haydn Trio was given, followed by more popular selections, the programme ending with the Adagio and Scherzo from D Minor Trio by Arensky.

The third concert was held January 3, 1929, and was given by the Stringwood Ensemble, consisting of six Russian artists. The programme was a generous one, varied and interesting. Quintet A Major, Op. 108 — Mozart; Quartet B Flat Major, Op. 41 — Saint-Saens; Adagio — Pogojeff; Molly on the Shore — Grainger; Overture C Minor, Op. 34 — Prokofieff. The playing of the Mozart number was the outstanding feature of this concert, as it is a work of great beauty, seldom heard, and the clarinet playing by Mr. Bellison displayed smooth and beautiful tones and he was admirably supported by his fellow artists.

Then followed the London String Quartet March 12, 1929 and brought to a close the four brilliant concerts of the third season.

The programme given was Quartet in A Major, Op. 18, No. 3 — Beethoven; Nocturne — Borodine; Minuetto — Scontrino; Quartet in G Minor, Op. 10 — Debussy. In the varied programme the individual qualities were submerged into the sure values of ensemble. The effect was like one great instrument. This was a beautiful concert, all of it well remembered. The Debussy number was the most interesting to the audience as a whole. The unusual harmonic effects were well received and as this stands as the composer's only work in this particular form of musical expression, it was decidedly a novelty and greatly enjoyed.

The season of 1929-1930 brought for the first concert the Roth String Quartet from Budapest. They had visited America the year before, played at the Berkshire Chamber Music Festival at South Mountain, Pittsfield, Mass. They had taken America by storm — such mastery of technique, balance and unity of tone, above all a vigor and fire of imagination, which has scarcely been rivaled in the history of ensemble playing. Applications for tickets for the Roberts Foundation Concert of the Roth Quartet far exceeded the seating capacity of the hall. Many who desired could not hear the concert. The programme opened with the Quartet in G Major of Mozart, presented with glowing color, but still academic paths were closely followed. The modern school was represented by Ravel and his Quartet in F Major, which was flawlessly played and with a vivid understanding of its varying moods; it had a beauty of tone, a smoothness which captivated the audience. The last number was the Quartet in F Major of Beethoven, and every little detail was brought out, the whole noble work given in pure and classic style.

The second concert in the season of 1929-1930 was the Boston Sinfonietta, comprised of sixteen musicians from the Boston Symphony Orchestra under the direction of Mr. Arthur Fredler, December 16, 1929. A musical offering more or less familiar was given. The programme: Ballet — Rameau-Mottl; Septet — Beethoven; Florellen Quintet — Schubert; Petite Suite — Debussy. Every number was well received, and the next day letters were sent to the press, expressing appreciation.

The third concert, January 28, 1930, proved a violin recital by William Kroll, in place of the Fox-Burgin-Bedetti Trio, as Messrs. Burgin and Bedetti were obliged to keep an unexpected date with the Boston Symphony Orchestra. Mr. Kroll was enthusiastically received. He had often been heard



here with the Elshuco Trio, of which he was a former member, and was at this time connected with the Julius Hartt School of Music. The programme, with Carrol Hollister at the piano, consisted of Sonata A Major, Op. 13, by Faure, Concerto Op. 64 — Mendelssohn; a melody by Gluck-Kreisler, Cossack and Valse by Mr. Kroll, and a Burlesque by Suk. The playing of Mr. Kroll had ease and assurance, a rich and full tone, sureness of technique and a brilliant execution.

The fourth concert, March 11, 1930, brought the New York String Quartet, which had appeared before in 1928, but this time came Katherine Bacon as pianist and proved herself an ideal accompanist for ensemble work, with her wide experience as a recitalist. It was her first appearance with the band of Bohemian players, but not her last. The programme was a fine one: Piano Quartet, G Minor — Mozart; Meditation on an old Bohemian Chorale — Suk; Intermezzo — Suk; Piano Quintet in F Minor, Op. 34 — Brahms. This Quartet presented fresh and invigorating numbers. The meditation on the old chorale proved very stirring. The great treat of the evening was the Brahms Quintet, played with a fidelity and a devotion which made the work seem the remarkable composition it is. The concert ended in inspired fashion and was much enjoyed by all.

Mr. Roberts' generous offerings for the season, 1930-1931, included the New York String Quartet, with Katherine Bacon as pianist for its first concert; the Stringwood Ensemble for the second; the Canadian organization — the Hart House String Quartet — which had its first hearing in Hartford, for the third. The fourth and final concert was the Fox-Burgin-Bedetti Trio.

It is said that no better standard by which to measure the real musical appreciation of a community exists than its attitude toward this chaste, refined and charming literature of string music. It speaks well for the taste of our citizens when



many clamor for tickets that cannot be obtained, but that is as it should be because the music has been well performed by the greatest artists. It is the most exacting art and the best schooling for a virtuoso. Casals says, when he hears a concert artist in a recital programme he can readily tell through a certain quality in his musicianship whether or no he has had practice and experience in Chamber Music.

Mr. Roberts has provided at a minimum cost, the finest courses of Chamber Music ever given in the City, and devotees of music have been quick to respond. The cultural value of the concerts are appreciated by a large part of the community. A great feature of usefulness and value is the fact that all the music to be given at the concerts is announced at the beginning of the season, thereby giving to students a chance to go to the Public Library, which is keeping abreast with the concert work, and which can supply the demands for the music to be looked over and studied before presentation. More people in Hartford should avail themselves of this privilege.

RALPH LYMAN BALDWIN

*City Organizations*

IT WAS a fortunate day for Hartford when Mr. Baldwin became one of its citizens. What he has done for music, not only in choir work and as conductor of the Choral Club, but his record in the public schools of Hartford, cannot be adequately appraised at this time — it extends too far.

Ralph Lyman Baldwin was born in Easthampton, Mass., March 27, 1872, and began very early in his life the study of music. First came the piano at 8 years of age, to which was added the study of viola at 10, and that of the violin at 11, thereby fitting him to become a member of the Smith College String Quartet. After graduating from Williston Seminary, Northampton, he spent three winters in Boston studying composition and music under George W. Chadwick, Henry Heindl, Stephen Emery, Louis C. Elson and others. His first experience as organist and choir-master were undertaken at the First Church in Easthampton in 1894, and two years later at the First Church in Northampton, 1896. He was also made director of the Vocal Club of Northampton, 1897, a male chorus of about 50 members and which he served for ten years. In 1899 he was appointed director of public school music in Northampton and so began his career of influence in this field of public school work. In 1904 he was called to be director of public school music in Hartford, a position he continues to hold at the present time. In the autumn of that year he became organist and choir-master at the Fourth Church. It was in 1907 that he was instrumental in forming the Choral Club of Hartford, a male chorus that has established a high reputation and which he has

ever since directed. In 1917 he was appointed organist and choir-master at the Immanuel Congregational Church but resigned in 1923, as he was called to be director of the Mendelssohn Glee Club of New York, the oldest men's singing society in the country. This position he still carries on with success in addition to all that he does in Hartford in the field of choral concerts and public school music.

Mr. Baldwin's influence in the field of public school music has been widely extended through the Institute of Music Pedagogy, a summer school for the preparation of music supervisors which started in Westfield, removed to Northampton and is now affiliated with Skidmore College at Saratoga Springs. Hundreds of teachers and supervisors of music have received their preparation at this summer school where he has provided music material for use in the schools, which has been progressive and valuable. Mr. Baldwin has lately resigned from the summer work at Skidmore College.

In the field of composition he has written an organ sonata, lighter works for organ, many compositions for mixed voices — one, the *Canticle of the Sun*, text by St. Francis — several for male voices "Hymn before action," words by Kipling, being one of the most effective and popular, also several anthems for church use. One of his arrangements for male voices which has proved very popular is "Morning" by Oley Speaks which always catches the interest of an audience. If given as an encore it is generally repeated. A song called "Duck" by Gretchaninoff arranged by Mr. Baldwin was especially liked at one of the Choral Club concerts. This song, typically Russian, starts with a bass solo which is characteristic and the arrangement is now widely known and used. "Evening Moods," words and music both by Mr. Baldwin, made a delightful drowsy song at another concert which was much enjoyed.



The Choral Club of Hartford, joining with the University Glee Club of New Haven, gave in March, 1926, a memorable concert at the Capitol Theatre — notably because Mr. Baldwin's "Hymn before Action" was given by the combined chorus, and also because at the end of the concert with Marshall Seeley at the organ, Mr. Baldwin had the whole audience join with the chorus in singing "Adeste Fideles" which he had arranged. This occasion was a premonition of the second eventful night at the Bushnell Memorial dedication when the vast and united audience reached a climax in the singing of this hymn, with the combined choruses of the Choral Club, Oratorio Society and Cecelia Club. As one member of the Choral Club said, the expression on the face of our conductor as he directed this particular number, inspired the chorus beyond expression. It was a moment of inspiration when not only the conductor and chorus, but the entire audience were lifted far above this every-day world.

Another occasion of interest, because unusual, was the meeting of the associated Glee Clubs of America, giving a concert at Madison Square Garden in New York, May 24, 1929, 4,000 voices. There had been previous ones at 71st Regiment Armory with 1200 voices, and at the Philadelphia Sesqui-Centennial with 2500, but this was the rousing number of 4,000 such as Theodore Thomas used to conduct. Mr. Baldwin did his part with characteristic energy and success.

The Choral Club met for organization June 13, 1907, at John M. Gallup's music store, and the singing society of male voices was organized. Twenty-five were in attendance and the following officers unanimously elected — President L. P. Waldo Marvin\*, Vice President Herbert S. Bullard, Secretary Charles M. Starkweather\*\*, Treasurer Merritt A. Alfred,

\*Died June 1, 1930

\*\*Died December 24, 1924



Librarian Solon E. Davis. The above, with Elbert L. Couch and Clinton H. Newton, constituted the Executive Committee. Mr. Baldwin was chosen vocal director and the success of the Club has been due largely to his talent and devotion. He has conducted every regular concert of the Club, and there have been 29 concerts outside of the regular subscription series. Mr. Alfred has been the interested and able accompanist from the beginning and President for many years.

The first concert held at Bushnell Memorial December 12, 1930, was greeted with a large and enthusiastic audience. The program began with "Now let every tongue adore thee" from the Cantata "Sleepers Awake" by Bach, specially arranged by Dr. Archibald T. Davison of Harvard. This was sung with remarkable co-ordination of the various choirs — followed by a Russian liturgy "With Hearts Uplifted" also arranged by Dr. Davison. These were the most important numbers on the program and were followed by many lighter ones which gave evident pleasure. The concert had an inspiring ending as Mr. Baldwin announced that in order to give proper recognition to the approaching Christmas season, "Adeste Fideles" would be sung and requested all the audience to rise and join in the last verse. This was, as usual, most impressive with the aid of the organ, at which Miss Esther Nelson presided.

We must speak here of the unusual and untiring energy that has gone into Mr. Baldwin's work in the public schools of Hartford. Certainly it has borne fruit. He believes that intelligent listening cannot be too early begun. "If one opens up avenues to new and unsuspected beauty, in time the children enter with full understanding." Truly inspiring to the heart and mind was the concert of the 600 school children in chorus and orchestra the evening of May 16, 1930, when they gave *Hia-watha's Wedding Feast* and the *Death of Minnehaha*. Pic-

turesque in setting, appealing to youth in its emotion, they entered into the poetry and music with rare feeling, dignity and with good results. The responsibility put upon the youthful orchestra and the manner in which it responded awakened all the admiration one could summon. It seemed amazing that Mr. Baldwin and Mr. Price could get such results from school children. Their devotion to the music was apparent in every note and line, and it came to the audience direct with fine effect of sympathy and understanding. It was an evening to be remembered for the inspiration and joy of doing things well and getting results that not only lend happiness in the doing but which have a lasting influence upon the children. The parents and friends felt the inspiration of the evening.

For twenty-five years the students have been giving annual performances of some standard work as a part of their musical training, but this evening's work was an achievement not to be matched by many high schools in the country. The astonishing thing was that the accompaniments could be so well played by the school orchestra. No one could help but feel that night a strong future for Hartford's growth in music — one especially bright and hopeful. The combined chorus included the Hartford, the Weaver and the Bulkeley High Schools, about two hundred voices from each, while the orchestra, under the direction of Mr. James Denning Price, called the Inter-High School Orchestra, had fifty or sixty players. At first the concerts were given at the assembly hall of the High school, later at Foot Guard Armory, but now the combined chorus has an adequate and ideal setting in the new Bushnell Memorial. A long list of works has been given in the past — Haydn's Creation, Sullivan's Golden Legend, Mendelssohn's Hymn of Praise and others.

## THE HARTFORD ORATORIO SOCIETY

The Hartford Oratorio Society came into being during the season of 1920 to 1921, as an outgrowth of the Treble Clef Club with Mrs. Helen Seymour Burnham as its first President. Edward F. Laubin has been its able director from the first. The season of 1931 brought its tenth anniversary and it is pleasant to record that the interest in oratorio music seems very much in the ascendancy.

The Society's chorus of over 200 is composed of men and women from every part of Hartford County, many coming long distances to attend rehearsals. All volunteer their services. Soloists and orchestra, however, are engaged at the expense of the Society, which during the past nine years has expended some \$60,000 for the production of the works given to encourage and bring about this result. The concerts for the season of 1930-31 made a strong appeal: the program — "Judas Maccabaeus" of Handel, never before presented in entirety and Berlioz's "The Damnation of Faust." A substantial section of the Boston Symphony Orchestra has obviously added to the success of the concerts the past three years, and great pains have been taken in the selection of thoroughly capable vocal soloists.

The oratorios given have been Bruch's "Cross of Fire;" Mendelssohn's "Elijah;" Gade's "The Crusaders;" Verdi's "Manzoni Requiem;" and in 1924 the Society closed its season with the singing of "Samson and Delilah" by Saint-Saens. Some two hundred singers, not counting the soloists, took part and members of the Boston Symphony Orchestra accompanied. The season of 1924-1925 brought Gounod's "Faust," followed by "The Messiah," given at Foot Guard Hall, January 5, 1926. This was followed by "Aida," which was well sung and made interesting, but magnificently repeated in the spring of 1930 at



Bushnell Memorial Hall. In 1926 Rossini's "Stabat Mater," sung in Latin, followed.

One of the most important works given was Horatio Parker's "Hora Novissima," May 10, 1927, with the assistance of the Boston Festival Orchestra, and it is earnestly desired that this work be presented again in the future, with the present conditions so favorable to its rendering. It should be known by all students of music and medieval literature.

Gounod's "Redemption" and a miscellaneous program including Arthur Sullivan's "Festival Te Deum," the latter new to Hartford audiences, were given in the season of 1928-29.

Haydn's "Creation" and Verdi's "Aida" were individually and notably presented in 1929-30, so that they came as fresh and new oratorios, in many respects, and the familiar arias were more enjoyed than ever. "Haydn astounded the musical world with his "Creation," in which he displayed a fertility of imagination and a magnificence of orchestral richness that the oratorio had never known before." The chorus and orchestra gave "The Heavens are Telling," with all the force at their command, and made a splendid close to the first part.

Most of the earlier concerts were given in Foot Guard Hall, subsequently several were given at the Allyn Theatre, but the last one in the new Horace Bushnell Memorial Hall with its perfect stage setting, such as its donor, Mrs. Appleton R. Hillyer, the Society's Honorary Vice President, had in mind from the first, was the finest in all respects ever given by the Society. "Many people prefer 'Aida,' without the pomp and ceremony required for the operatic occasions. It is not less great or compelling and affords a clearer glimpse into the profound depths of Verdi's creation and the secrets of his workshop," says Olin Downes. This concert brought out a larger audience and consequently gained friends and members.



The Oratorio Society sang unaccompanied, under the direction of its director, Edward F. Laubin, — "O Gladsome Light" from Dudley Buck's setting of Longfellow's "Golden Legend" at the second night of the Bushnell Memorial dedication. This was given a musical and honored rendering as it was in excellent taste and a most appropriate selection for that special occasion.

The Oratorio Society presented Judas Maccabaeus in a fine performance December 9, 1930. We quote from one of the associate editors of the Hartford Courant —

"The performance did the music virtually complete justice. Obviously the chorus had been diligently trained. The difficult contrapuntal measures were sung with admirable clarity in which the web of the design was skilfully moulded and fused. Nor was understanding of the spirit of the score lacking. A devout affirmation of faith was the chorus ending, "we worship God, and God alone." Stirring, too, was the chorus of jubilation at the return of the conquering hero. The chorus of the society is one of potentialities and resources which has steadily grown in effectiveness.

"To the soloists goes much of the credit for a brilliant performance. At seventy, Mr. Dan Beddoe retains not only excelling style in oratorio, but a voice of enduring beauty. In "Sound the Alarm," his silvery and clarion tones matched those of the accompanying trumpets. Equal in authority was Mr. Fraser Gange, whose Simon was sung throughout with unimpeachable taste and with distinguished style. In the airs for the soprano, Miss Harriet Van Emden displayed a voice capable not only of bright tone, but of sure technique. The air, "So shall the lute and harp awake," was a notable demonstration of the art of florid singing. In such accomplished company, Miss Eleanor Reynolds was wholly in place; her suave contralto admirably suited the air of the "Feast of Lights."

"As always the conducting of Mr. Laubin was sure and sound, and for the admirable coordination of his large forces he won deserved applause."

Berlioz's "Damnation of Faust" was presented April 28th, 1931, with the largest chorus that ever represented the Oratorio Society. This was the chief reason for choosing this remarkable opera oratorio. The concert marked the 10th Anniversary of the Hartford Oratorio Society, which has presented many of the world's great masterpieces, within that time.

Anson T. McCook is the president of the Society and an active and interested one — especially well qualified to fill the position, and to his well directed energy much of the present success is due.

"Without vision the people perish," and so do musical organizations without ideals. It is well to record that the purposes of the Society are the perpetuation of musical art through active participation on the part of many, and the extension of musical education through presentation of classics at the actual cost of their production. For this reason the Society has adopted the two-fold policy of seeking general public support and of endeavoring to merit that support through solid effort along substantial, albeit progressive, lines. A recent statement by an officer of the Society reads:

"We have clung to our name and to our faith in classical music. It has taken courage, but our position has been amply justified . . . . We seek no profit, spend nothing on ourselves, give full value. Our one reward is the pleasure of singing the best there is in music, and in the best possible way . . . . In our soloists and orchestra we maintain the high standards called for by the dignified character of these presentations . . . . We wish to thank all whose loyalty and encouragement have made it possible for us to continue our work for Hartford and for Music." All success to the Oratorio Society in rounding out its tenth anniversary.

## THE CECELIA CLUB

The Cecelia Club, another choral organization, under the direction of Moshe Paranov has been steadily growing in favor and several concerts have been given since its beginning in 1925. At the time of the Bushnell Memorial dedication, Mr. Paranov made a most favorable impression leading the combined choruses of the Hartford Oratorio Society, the Choral Club and the Cecelia Club in a presentation of two Bach chorales taken from the Christmas Oratorio, which stood out in bold relief and added honor to the conductor and singers as well as interest to the occasion. It was an unusual event when the three choruses united, and the fortissimo power of the combined choirs was great and inspiring.

The Trinity College Glee Club and the Kingswood School for Boys are under the training of Mr. Paranov, and he is widely known as a brilliant pianist. He has given many recitals and played in various concerts in Hartford and elsewhere. In the field of choral work he has achieved a high artistic standard as conductor of the Cecelia Club, a comparatively youthful organization of women's voices. At present he is actively engaged in broadcasting orchestral works in which he has shown marked ability.

The concert given by the Cecelia Club in December, 1930 at the Hartford Club met with great success. The critic of the Times says —

"The Club was greeted by the largest audience which has ever greeted these artists. Moshe Paranov, leader of the club since its organization, directed, and presented a program capably rendered and selected with Mr. Paranov's rare discernment for the artistic and beautiful in the repertoire of choral works written for the treble voices. The guest soloist was Aurelio Giorni, pianist of the Elshuco trio, and widely known,



not only as a teacher but also as a recitalist. The other soloists were Mr. Paranov who was heard in one two-piano number with Mr. Giorni, and Rubin Segal, Hartford violinist.

"The concert was featured by the first presentation in this city of several compositions by Mr. Giorni, written for piano, voice and violin. Sharing the honors with Mr. Giorni, however, were the members of the club, who presented what was undoubtedly the most artistic and altogether successful program ever given in the history of the organization.

"The club was at its best in 'My Heart is Yearning,' by Scarlatti, which was an ideal vehicle for the expressive sentiments of the director. Probably the most popular number was 'O in My Dreams' by Franz Liszt.

"Miss Irene Kahn, who accompanied the club in the entire program with the exception of the Giorni carols, played with her usual skill and co-operation, and much of the success of the program was due to her efforts."

#### ROBERT KELLOGG CONCERT COURSE

When one reads over the list of fifty artists who have been brought to Hartford by Mr. Robert Kellogg in his Sunday afternoon series, it is very plain that they must remain a delightful memory to those who attended. No city in the country has such a long list of subscribers for a concert course as Hartford, and Mr. Kellogg has worked with judgment, tact and patience to secure this list. It would be impossible to review or record the music given, and the list of concerts like other events could have a history by themselves. In mentioning all the artists that Mr. Kellogg has brought to Hartford would be to repeat many of the names that have appeared before with other organizations. But to mention those that particularly belonged to his course, we recall Susan Metcalfe Casals, who



appeared at the same concert with her illustrious husband at one of the first concerts held at the Bond Hotel. Jeritza and Chaliapin are other distinguished artists who came under Mr. Kellogg's auspices. Then there was De Pachmann, Josef Hoffman, Rachmaninoff, Percy Granger for pianists; Heifitz, Spaulding, Thibaud, among the violinists. For the singers a long list of noted ones — Roland Hayes, John McCormack, Martinelli, Ruffo, Salvi, Schipa, Tibbett, Gigli, Chamlee — Madame Homer, Sigrid Onegin, Rethberg, Marion Talley, Galli-Curci, Frances Alda, Merle Alcock, Marie Sundelius and Rosa Ponselle. This last mentioned singer opened the course of 1930 at the Bushnell Memorial Hall where the acoustics gave her magnificent voice a far better opportunity than ever to send out its power and resonance. Later concerts brought DeLuca and Kochanski in joint recital, and even later Gigli, all of whom awakened great enthusiasm from large audiences.

One of the most memorable concerts ever given in Hartford for its emotion was when Schumann-Heink came to the Capitol Theatre in one of Mr. Kellogg's series December 5, 1925. Miss Eleanor Sheib, who has many friends in Hartford, was the accompanist for Madame Schumann-Heink who sang "Erl Konig" and "Haidenroslein" by Schubert, "Wiegenlied" by Brahms with her old time artistry but with waning power. Yet, the nobility of her bearing touched all hearts. When she came to the last group of songs "There is no death" by O'Hara and "Trees" which she sang with touching simplicity

"Poems are made by fools like me,  
But only God can make a tree",

a young man brought to her a wreath in honor of all she had done for the "soldier boys." Then followed that unforgettable scene when she turned, kissed the boy and said, "My heart is full of tears, I would rather cry than sing, but I will sing again."

The electric current that went through the audience! The whole atmosphere was that of a sympathetic body, hushed and silent. A very rare experience had come to all those present. She had previously given a recital in 1918 at the close of the War, when she sang "The Star Spangled Banner," "Taps" a soldier song, "A Grave in France" by Rudolf Ganz, and "When Pershing comes marching into Piccadilly" by James H. Rogers, which made a stirring programme and led up to the more memorable one in 1925.

The concert of Mr. Kellogg's course given in December, 1930 was the Don Cossack Chorus, which being a decidedly foreign importation, and whose songs included a group of the famous soldier songs of Russia, met with greatest enthusiasm from a large audience.

Another interesting presentation was La Argentina who gave a striking example of Spanish rhythm in the marvelous use of her castanets.

Rachmaninoff, great pianist and composer, gave a brilliant programme, played magnificently; Madame Austral, dramatic soprano (first appearance in Hartford) and Mischa Elman who needs no introduction, formed the first part of the concert series for 1931. The series for 1931-1932 includes Lily Pons, Fritz Kreisler, Rosa Ponselle, Lawrence Tibbett and Grace Moore, Albert Spalding, Jose Iturbi, the Spanish pianist, and Richard Crooks, tenor.

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Naturally, much has been omitted, overlooked, in traveling over such a long road of musical reminiscences. One could hardly compass the task without mistakes and omissions in all the long stretch of years, with its sequence of musicians, chorus works, individual concerts, visiting and resident orchestras before 1931. In reviewing all this history of Hartford's music,

it would seem as if the background of our last generation had been a rich one. However, there were a few years within the memory of most of us when there was a dearth of all kinds of music. There was little that was orchestral after the Philharmonic concerts ceased. One visit yearly from the Boston Symphony was not often enough to catch the warmth, — rarely a chamber music concert, — and it was a hazardous undertaking for anyone to bring a soloist, especially a pianist. Oratorio concerts have always had a certain patronage, but not a universal one.

Behold the change in a few years! Hartford is now conceded to be one of the leading musical centers in the country. We are surrounded by every kind of musical art, — visits from the finest orchestras and audiences which crowd the new Memorial Hall, — even Grand Opera, where within the first two weeks of its announcement every seat was engaged. The most noted singers, pianists, violinists and a generous amount of chamber music have been coming to us, until we see a strange paradox in the fact that now one has to secure seats well in advance, and for the orchestral subscription course only a portion of the waiting list can be accommodated.



## XIX

### THE HORACE BUSHNELL MEMORIAL HALL

"That place is blessed which counts within its folds,  
Dwellers, whose loyal spirits rise to heights  
Of deeds sublime, in civic love and pride,  
And who renounce their benefits and rights  
Of treasure, sharing for the good of all  
Their blessings, that joint happiness may fall,  
Art, science, culture, lend their grace and charm  
To fascinate the eye, and stir the heart  
In the great meeting place of Bushnell Hall."

IN THE ERECTION and dedication of the Horace Bushnell Memorial Hall, the history of music in the city of Hartford may be said to have reached a climax and to have entered upon a new era.

Horace Bushnell is recognized as one of the most brilliant men whom New England produced in the 19th century. Alike as preacher, theologian, essayist and civic leader his name stands high in the list of distinguished Americans. In Hartford he spent his life of long and distinguished service. What he did for the city is in a manner worthily commemorated by giving his name to that beautiful park which he planned — Bushnell Park — which all who pass through Hartford admire with delighted surprise. There, around the State Capitol, are gathered many splendid buildings of which any city might be proud. The most recent addition to this group is the one with which this chapter is concerned. It was noble impulse as well as a prophetic vision which led Mrs. Appleton Hillyer — nee Dotha Bushnell — the sole surviving daughter of Horace Bushnell, to erect to his memory for the service of the highest cultural interests of Hartford this unique and truly glorious building which now bears his name. It is a gratifying fact, not only for Mrs. Hillyer herself and her immediate family, but



for the community at large that she lived to see the fulfillment of her vision and that she was able to be present at one of the dedication services. A most appropriate expression of popular feeling was given by Trinity College when in June, 1930, it conferred the degree of Master of Arts — *causa honoris* — upon Mrs. Dotha Bushnell Hillyer. As Mrs. Hillyer was unable to attend the public commencement exercises, President Remsen B. Ogilby, with Professors Frank C. Babbitt and Henry A. Perkins, senior members of the faculty, went to her home to confer the degree upon "an honored daughter of an honored father".

It must be recorded here that Mrs. Hillyer's generous plan was carried out by her son-in-law and daughter, Mr. and Mrs. Charles F. T. Seaverns. The former is Chairman of the Board of Trustees in whom the property and its administration are vested and to him for his ability, devotion and skill in the working out of the whole magnificent scheme, the city owes an immeasurable debt.

A truly great man is splendidly honored in the building of this magnificent auditorium. The Colonial exterior, with its dignified tower and dome, appropriate to the age in which Dr. Bushnell lived, affords a striking prelude to what one finds within. The great auditorium, with seats for more than three thousand people, a completely equipped stage, and an orchestra pit with seating capacity for the largest organizations, gives one an unusual impression of grandeur, and yet of warmth and friendliness. The decorations are strikingly attractive in their originality and the novelty of their theme. The treatment of the ceiling with its sweep of one hundred and fifty feet is most unusual and meets one as rather of a surprise as it is sympathetic to all things modern and progressive, "Drama" being the dominant note. Its painted figures tell the story of

human achievement. This is in contrast with the exterior, which is Colonial, dignified, rather austere. This has been said to be appropriate to both sides of Dr. Bushnell's character as he was not only loyal to the past but sympathetic to the best modern influences.

The lighting is most complex and possibly has no equal in beauty anywhere in the world today. Lighting in this instance has been advanced far beyond the utilitarian function and forms a subtle, mysterious accompaniment of the production. From invisible locations in the ceiling and the entire front of the balcony, lights are focused upon the stage and the orchestra. From huge urns at the bases of the panels along the walls other lights are thrown crosswise across the hall, meeting each other overhead in the center and mingling, become confused and produce a mysterious effect. These and other lights may be changed sharply or delicately at the extraordinary control board off the west wing of the stage.

The dedication of the Memorial Hall was one of the most impressive and joyous events in the history of the city of Hartford. It extended over three evenings — January 13th, 14th and 15th, 1930 — and reached the heart and admiration of everyone in the successive, vast audiences. It is impossible here to describe in full the events of each evening, but in perspective we may say that all those who were instrumental in designing and building the memorial were among the invited guests, and when Charles F. T. Seaverns opened the dedicatory program with an address of welcome, speaking in rather deep but natural tones, those seated in the farthest corner of the balconies noted at once that every word came clear and with a total absence of an echo. "Every seat was a good seat". This made the value of the building complete with the certainty of perfect acoustics. Mr. Seaverns thanked gracefully and

graciously all who had worked for its success and those who were to assist in the evening's dedication. In conclusion he said, "I repeat what I said when the cornerstone was placed more than a year ago — Facing Bushnell Park with the State Capitol opposite and the beautiful State Library our neighbor, we complete with this Memorial the group of buildings which take an important part in the life of the city and the state. May the Horace Bushnell Memorial Hall play an equally important part in the educational, the cultural, and the spiritual life of the city."

Mr. Seaverns introduced Mayor Walter Batterson who in accepting the Memorial in behalf of the city declared the gift "primarily a reminder of Horace Bushnell the citizen, pioneer of Hartford's park system, creator of Bushnell Park, developer of civic duty and general benefactor." After a most impressive prayer by Dr. Warren S. Archibald, Mr. Seaverns presented Chandler Goldthwaite, concert organist, who gave a recital which revealed the rich resources of the organ, with its hundred and twelve stops and eight thousand pipes.

The tremendous allegro from Widor's Sixth Symphony brought out its almost overwhelming power, against the plaintiff melody of Rubinstein's "Kammenoi Ostrow" which followed, where the delicacy and lightness of the chimes, soft reeds and flutes on the solo organ were used with moving effect.

Dean Charles R. Brown of Yale delivered the address of the evening and proved the ideal speaker. When it was announced that Dean Brown had been selected to deliver the major address at the dedication, there was a general feeling of satisfaction. Dean Brown, representing The Yale Divinity School of which Horace Bushnell was the most distinguished graduate, was a most appropriate choice for such a service. This advance satisfaction was more than vindicated by the



event itself. He held up a picture of a great man for all to see, his first words being, "How would you define a great man?", and in continuing said, "Our joy in anything which is genuinely great is vastly increased by analyzing the elements of that greatness." The splendid picture and the inspiring interpretation which he gave of the character, life and work of Horace Bushnell, were felt by his intensely attentive audience to be not only appropriate in spirit but worthy of the great occasion. "Dr. Bushnell loved music," said Dean Brown, "and would have the ears of the people taught to know and to enjoy the best. It is most appropriate that two of the evenings given to these exercises of dedication should be devoted to that melody and harmony in which his nature rejoiced."

On the following evening, a combined chorus of about four hundred, consisting of the Hartford Oratorio Society, the Choral Club of Hartford, and the Cecelia Club, accompanied by fifty men from the Boston Symphony Orchestra began the programme by singing the first two numbers from Bach's Christmas Oratorio, beginning "Break forth O Beauteous Heavenly Light." This was followed by "O Gladsome Light" from "The Golden Legend" of Dudley Buck, especially appropriate for the occasion, sung by the Hartford Oratorio Society, conducted by Mr. Edward F. Laubin. The Choral Club, with Mr. Baldwin directing, gave several other selections, among them "At Sea" from "The Golden Legend" and the combined chorus gave "Morning Hymn" of Henschel, "Radiant Stars" by Cui, and "Omnipotence" by Schubert, with Mr. Laubin directing. The Cecelia Club, with Moshe Paranov as conductor, gave four numbers with fine effect. This was followed by the Hallelujah Chorus from "Messiah," led by Mr. Baldwin. But the climax of power was reached with the singing of "Adeste Fideles." As the combined choruses of the city, the great organ, the



orchestra and three thousand and more voices in the audience united in one stupendous sound, it brought an unforgettable emotional experience and had its full measure of enjoyment and blessing. It seemed as if Hartford belonged to one big musical family — the whole audience roused to an expression of complete sympathy.

No one can forget the exquisite beauty of the third evening! As we looked about that magnificent auditorium which had not a vacant seat, and heard the glorious Fifth Symphony of Tschaikowsky played by the Philadelphia Orchestra with Gabrilowitsch conducting, and Stokowski seated in the audience as a listener, it was a supremely festal occasion, with the sumptuous and gorgeous setting of the new auditorium, the harmonious illumination blending with the tones of the orchestra, and the acoustics so perfect that Stokowski pronounced them as fine as any he had ever heard. It certainly was an evening of joy, blessing and distinction that will ever be one of the treasures of memory for all who shared in its wonder and beauty.

The composer of the Fifth Symphony considered it the best and especially the most open-hearted of all his compositions. He acknowledged that it had a programme, but he never made it known. "In its broad meaning it is not difficult to read: it is a kind of spiritual autobiography." The music seemed to acquire a certain sweetness, as well as sacredness and dignity, peculiarly harmonious with this occasion. Tschaikowsky revealed a nobility and distinction never fully realized before.

In maturity of thought, depth of expression and absolute beauty of tone and conception, Gabrilowitsch's rendering of the Schumann concerto was the finest we have ever heard. Out of the countless times it has been presented, this interpretation caught the "high light." This was the night when we clapped

to the very last, with little hope of an encore, and yet we were fortunate enough to have one. The Brahms Academic Festival Overture — appropriate to the occasion and a musical offering rarely presented in Hartford — it was our good fortune to receive. In this last number Brahms has taken some short German songs, several from the colleges, and without any suggestion of a mere medley, has turned them into a composition full of life, richly orchestrated, ending with the final universally familiar song "Gaudeamus Igitur."

"From the moment it was announced that Mrs. Hillyer, and her son-in-law and daughter, Mr. and Mrs. Seaverns, proposed to give and endow for Hartford a public auditorium, it was realized that the gift would be of great value. No one could have foreseen, however, the full extent of what that gift would mean in the widening and quickening of cultural life. Even now we are not sure that the full import of it is assessable, but Hartford realizes something of what the future may bring.

"Any community counts itself fortunate which is able to hear the great Philadelphia Orchestra twice, the Boston Symphony, the Cleveland Orchestra and the New York Symphony under Toscanini, all within one short year, and for the coming season the cup of musical blessings is indeed filled to overflowing. Hartford people have taken advantage of this opportunity, and have already indicated their acceptance of the memorial as a community rallying place. It is their purpose to utilize to the full the rare opportunities placed within their reach."\*

We have come to rest with a feeling of satisfaction in the city's proud possession of this beautiful meeting place of art. After all the years of endeavor by many devoted enthusiasts, which have often been met with lukewarm or rather indifferent cordiality, we now seem to have reached a time in our history

\*Hartford "Times".

when the necessary warmth and interest for success and fellowship in music has arrived. We may expect that these will gradually spread a sort of contagious enthusiasm. This is the result of our beautiful concert hall where conditions are as they should be for a community interest. Even now we are able to look about the great hall and say — Where does the audience come from? Where have these people kept themselves all these years?

The gracious word from Mr. Seaverns, printed on the program of the concert in January, 1931, said — “On this, our anniversary, we wish to thank the people of Hartford for their splendid support. We are deeply gratified also that the auditorium during the first year should have served so many and such varied purposes. As we begin another year we are encouraged to hope that the memorial may increase its usefulness to the community.”

I will not attempt to write of the many musical events given at the Memorial Hall since its dedication, but special mention must be made of the presentation of Puccini's Opera “Tosca” by the Metropolitan Opera Company, November 25, 1930. The leading soloists were Jeritza, Scotti, Martinelli. The performance was charged with interest and was an emphatic success. A tremendous ovation greeted the singers and the conductor when the last tragic scene ended and they appeared before that enthralled and enchanted audience.

The present is indeed rich with all its advantages. Perhaps the next generation looking back will think the citizens of Hartford who lived in the year 1930 were indeed fortunate to be at the birth of so great an institution. We who are living know that we are.

The beautiful Colonial room, especially dedicated to Horace Bushnell with his portrait over the fireplace and cabinets containing many editions of his numerous works, is a dream of





COLONIAL ROOM





beauty — a small concert hall holding about three hundred. One can never tire of looking at the carving of its mellow white pine, its panels and pilasters, its color and design — all that meets the eye is absolutely harmonious. Many clubs are finding their home in this beautiful place and lectures and small concerts are given there in large numbers. The first actual engagement of the Colonial Room was secured for Mr. and Mrs. Bruce Simonds of New Haven who gave a charming programme of two-piano music, playing it with beauty and originality, before a large audience. Many other concerts were given there the first year, but the most noteworthy one was on the eventful evening, April 24, 1930, when Mr. and Mrs. Gabrilowitsch gave a joint recital, vocal and instrumental, for the benefit of the Mark Twain Memorial, arranged by Miss Katharine Day and others who were interested in restoring the Mark Twain home as a public library. A large audience gathered to greet the talented daughter — Clara Clemens — of an illustrious father, and her husband, one of the great pianists of the world today. Gabrilowitsch had given us many happy demonstrations of his superb art and talents before this occasion. He had more ties with Hartford, he said, than "ties of marriage." Mr. and Mrs. Gabrilowitsch gave freely of their time and talents on this occasion, which had its double blessing, as the attendance at the concert added a goodly sum to the Mark Twain Fund.

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In May 6, 1930, the late and much lamented Dr. Willis Howard Butler, Pastor of the Asylum Hill Congregational Church, gave an address at the Bushnell Memorial Hall before the Connecticut Council of the National Association of Organists. The address was delivered with that singular vigor and incisive quality of style which distinguished him among preachers and speakers of our day. It is entirely appropriate that this

chapter should close with the thoroughly characteristic and penetrating statement which Dr. Butler quoted from Horace Bushnell himself on the subject of music.

"We meet tonight," said Dr. Butler, "in a Hall which is a memorial to a lover of music.

"The more I read about Horace Bushnell, the more I am impressed with the versatility of the man. He knew more about more things than most men of his time. I recently came across a copy of a sermon — about the middle of the last century — which he preached when a new organ was installed in the old North Church of which he was the minister — a sermon which reveals intimate knowledge, not merely of the science and art of music, but also of the philosophy of music in its relation to religion. Like all that Bushnell said and wrote, it is so modern that I shall take the liberty of quoting parts which seem appropriate to this occasion:

'We have two languages — (1) the language of thought and reason formed in words, which are the names principally of visible objects; (2) the language of feeling, which is made by tones of sound different in time, pitch, quality, inflection — in a word by *music*.

'We have an argument for God from the fact that a grand, harmonic soul — interpreting the law of music — pervades all the objects of the material creation. It is as if God had made the world about us to be a grand organ of music, so that our feelings might have play in it, as our understanding has in the light of the sun and the outward colors and forms of things. It is not simply that we hear the sea roar and the floods clap their hands in anthems of joy: it is not that we hear the low winds sigh or the storms howl dolefully, or the ripples break peacefully on the shore, or the thunder crashing in horrible majesty through the pavements of Heaven. Not only do all the

natural sounds we hear come to us in tones of music as interpreters of feeling, but there is hid, in the secret temple and substance of all matter, a silent music that only waits to become a voice of utterance to the otherwise unutterable feeling of our hearts — a voice, if we will have it, of love and worship to the God of all.' ”

[THE END]

























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